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1949

PAPERS

Presented at the

THREE DAY INSTITUTE ON LIBRARY SERVICE
FOR
CHILDREN AND YOUNG PEOPLE
June 21-23, 1949

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PAPERS

Presented at the

THREE DAY INSTITUTE ON LIBRARY SERVICE
FOR
CHILDREN AND YOUNG PEOPLE
June 21-23, 1949

at

Trenton State Teachers College
Small Auditorium, Kendall Hall
Trenton, New Jersey

Sponsored by

THE CHILDREN'S LIBRARIANS' SECTION
NEW JERSEY LIBRARY ASSOCIATION

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New Jersey State Department of Education

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PROGRAM

DIRECTOR -

Miss Elsie Dobbins, Head of Child Guidance,
Public Library, Montclair, New Jersey
President, Children's Librarians' Section
New Jersey Library Association

CHIEF CONSULTANT AND COMMENTATOR -

Miss Nora Beust
Specialist for School and Children's Libraries
United States Office of Education
Washington, D. C.

GENERAL CONSULTANTS -

Miss Ethel M. Fair
Director, Library School
New Jersey College for Women
New Brunswick, New Jersey

Miss Mary V. Gaver
Librarian, State Teachers College
Trenton, New Jersey

Mrs. Janet Zimmerman McKinlay
Supervisor, Public Library Services
Division of the State Library
New Jersey State Department of Education
Trenton, New Jersey

PROGRAM

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CHIEF CONSULTANT AND COORDINATOR -

Miss Dora Smith
Specialist for School and Children's Libraries
United States Office of Education
Washington, D. C.

CONSULTANTS -

Miss Ruth M. Ersir
Director, Library School
New Jersey College for Women
New Brunswick, New Jersey

Miss Mary V. Gaver
Librarian, Ohio Wesleyan College
Trenton, New Jersey

Mrs. Lena Edmonson McGinty
Supervisor, Public Library Service
Division of the State Library
New Jersey State Department of Education
Trenton, New Jersey

TUESDAY, JUNE 21, 1949

MORNING SESSION

10:00 Registration and Quarters Assignments - Allen House

Luncheon - College Inn

AFTERNOON SESSION

WE: THE CHILDREN'S LIBRARIANS

2:00 Presiding - Miss Elsie Dobbins
President, Children's Librarians' Section
New Jersey Library Association

Subject:- The Institute: Purposes and Objectives

Welcome - Mr. Roscoe L. West
President, Trenton State Teachers College

Greetings - Mr. Chester Robbins
Deputy Commissioner of Education
New Jersey State Department of Education

Mr. Roger H. McDonough
Director, Division of the State Library
New Jersey State Department of Education

Mr. John B. Kaiser
Immediate Past-President
New Jersey Library Association

Introduction of Consultants - Misses Nora Beust, Ethel M. Fair, Mary V. Gaver, Janet Zimmerman McKinlay

Speaker - Dr. Lloyd N. Yepsen
Director, Division of Classification & Education, New Jersey State Department of Institutions and Agencies

Subject:- The Children's Librarian Herself

What kind of a person am I?
Do I really like and try to understand children?
How can I make my approach to children more effective?

TUESDAY, JUNE 21, 1949

AFTERNOON SESSION (Continued)

What is my particular talent? Am I using it? How can I share it with others in the community?
What am I doing to further educate myself to help me to grow in my job, both as a person and as a good children's librarian?

4:00-5:00 Services of Consultants are available daily for discussion of problems.

Dinner - College Inn

EVENING SESSION

WE: THE CHILDREN'S LIBRARIANS (Continued)

8:00 Panel - What Others Think of Us

Moderator and Summarizer -
Mrs. Beatrice Schein
Free Public Library
Newark, New Jersey

A teacher looks at the children's librarian.
Miss Ethel L. Smith
Director of Elementary Education and Binet Classes, Trenton Public Schools,
Trenton, New Jersey

A vocational counselor looks at us.
Mrs. Alice Ruotolo, Placement Counselor,
Department of Guidance
Newark Board of Education
Newark, New Jersey

A high school student advises us about the teen agers' use of libraries.
Mr. Henry Wojcik
Senior, East Side High School
Newark, New Jersey

A mother tells us what she can get and what she wants from us.
Mrs. Benjamin L. Leon, President
Essex County Council of Parent-Teacher Associations, Newark, New Jersey

TUESDAY, JUNE 21, 1949

EVENING SESSION (Continued)

A publisher discusses proper buying attitudes.
Miss Martha Huddleston, Director
Teen Age Book Club

Discussion

WEDNESDAY, JUNE 22, 1949

Breakfast - College Inn

MORNING SESSION

THEY: OUR PATRONS

9:00 Speaker - Mrs. Warren Mason
Psychologist, Irvington Public Schools
Irvington, New Jersey

Subject:- The Children In Our Home Towns: What Are We Obliged To Do For Them?

Problem children: how can we assist them?
Behavior patterns of normal children as related to reading.
Individual guidance the answer, how can it be accomplished?
The parents' responsibility.

Speaker - Mrs. Blanche L. Weber Shaffer
Former Director, Children's Literature Section
International Bureau of Education
Geneva, Switzerland

Subject:- Books and Children Around the World: the International Aspect

Social significance of books for children overseas.
Value of books concerning children in other lands.
How children of other nationalities react to books.
Service to our foreign born.

Luncheon - College Inn

WEDNESDAY, JUNE 22, 1949 (Continued)

AFTERNOON SESSION

WE AND THEY: OUR PATRON RELATIONS

2:00 Speaker - Miss Jean Betzner
Professor of Education
Teachers College
Columbia University, New York City

Subject:- Patron Relations

Principles involved in reaching readers.
Standards for measuring services.
Program planning for special activities.
Television: hope or hazard?

Speaker - Miss Marie Loizeaux
Editor, Wilson Bulletin
New York City

Subject:- Publicity: Techniques and Devices

Ways of creating a community awareness of services available for children.
How to build a continuous, active and persistent publicity program.
Methodology of writing for the local press and library periodicals.
Varieties and use of devices for exhibits and special displays.

4:00-5:00 Consultants available

Dinner - College Inn

EVENING SESSION

WE AND THEY: OUR PATRON RELATIONS

8:00 Speaker - Miss Julia Williamson
Children's Librarian
Philadelphia City Institute of the
Free Library of Philadelphia

Subject:- The Story Hour and the Film: How They Can Be Related

A story telling followed by the showing of a related film.

THURSDAY, JUNE 23, 1949

Breakfast - College Inn

MORNING SESSION

OUR PATRONS BOOKS: WHAT ARE THEY?

9:00 Speaker - Mrs. Anna Rose Wright
Montclair, New Jersey
Author of "Summer at Buckhorn" and other books for children

Subject:- Book Selection

What are the most important books for children today?
How can we train children for books they should read in high school?
Where do books fit in today's living?
Comics: curse or classics?

Luncheon - College Inn

AFTERNOON

2:00-5:00 Consultants available for the entire afternoon.

I. INTRODUCTION

PRESENTED BY

Elsie T. Dobbins,
Director of Institute

Fellow Librarians and friends of librarians it gives me great pleasure to greet you at this first session of the Institute on Library Service for Children and Young People. This Institute was arranged at the request of the Children's Section of the New Jersey Library Association. It is designed to widen our vision on the subject of librarianship for children. We will begin first by looking objectively at ourselves then proceed to our patrons-the children and young people, and finally take a brief general look at books for children.

We hope by the end of our meeting on Thursday that we will go back to our positions freshened and inspired by what we have heard and discussed here. We hope that you the audience will take a very articulate part in the program. There will be ample time allowed for discussion after each speaker. There will be time every afternoon to take your problems to the consultants. There will also be time for all of us to become better acquainted and thus strengthen the ties of fellowship which already bind us together.

And so we open our first session this afternoon with the hope that there may be other such institutes held from time to time, where we gather together, not for points toward a higher degree in education, not for having our salaries raised, though most of ours may need to be -- but rather to be appraised and to take account of our stock on hand in the field of library service to children and young people.

II. THE CHILDREN'S LIBRARIAN HERSELF

PRESENTED BY

Lloyd N. Yepsen, Ph. D.

"The Children's Librarian Herself" is such a good title. As it is given in your program it is an opportunity for a self-evaluation. What kind of a person am I ? Do I really like and try to understand children? How can I make my approach to children more effective? What is my particular talent? Am I using it? How can I show it with others in the community? What am I doing to further educate myself to help me to grow in my job, both as a person and as a good children's librarian?

I'm not going to try to answer those questions one by one but will try to analyze the Children's Librarian not from the standpoint of the job but from the standpoint of the kind of person he or she is as seen from the standpoint of the psychologist.

In these days we are beginning to recognize that we can influence children. Oh yes, we have given lip service to that for a long, long time but now we are trying to do it practically. "As a twig is bent" has long been the first part of a pat quotation in the English language. "Give me the child up until the age of four or five" is a part of another pat expression, and there are many others. We are also beginning to rediscover individual differences - not alone differences in intelligence but in interests, emotions, maturity and a variety of other areas.

It seems that a lot of different roads are joining together at about this time. We are more and more realizing that the stuffy opinions of self-appointed authorities are not sufficient to guide our activities. We are more and more coming to recognize that we must understand and do something about these individual differences and that we can find out objectively how man thinks and acts, why he behaves as he does.

As we gather together with this knowledge we are better prepared to set up plans and develop programs which can be important to the individual, to the state, the nation and the world. Indeed, I am sure you share with me the point of view that, though, we do not have "one world", the "one world" concept has had a lot to do with influencing our thinking in the past several years and is assuming larger proportions.

We are becoming increasingly aware of the importance of interpersonal relationships. Such relationships can have a positive or a negative influence upon the developing personality and thereby thoroughly condition the behavior patterns of the child and of the adult and through him his home and his community.

Man, as a psychological being, avoids pain and obtains satisfaction. The satisfactions which the individual obtains are his own and not ours. We must remember that and not impose our ideas of satisfaction upon others. It is perfectly true that some individuals obtain satisfaction from a type of behavior which is inimical to their own welfare or the welfare of society. Ours is the job to see that he obtains satisfac-

tion in socially acceptable behavior at the same time taking into account the changing times. It is only as we are clinically alert that we can set up the bases for the judgement of the behavior of others. A big difficulty has been that too many persons have set up the criteria for acceptable behavior and have incorporated too many small and inconsequential items. If we must set one goal for satisfaction to be obtained by the individual we must set one which is fundamentally sound. One that is basic to all behavior. Such a goal would be adjustability -- not adjusted or adjustment -- but adjustability. We must seek to give experiences in the library as well as in the home, in the school, on the street, in the community, in the clubs, in the church and any place a child or adult may be which will aid him in developing into an adjustable individual. If we develop an adjustable individual then we do not need to be concerned about the individual's day-to-day adjustment, we do not need to worry about his mental health and his personality development. The adjustable individual is one who can make adjustments to novel situations as he meets them. He is one who can accept the near catastrophic situation and come out of it unscathed. Can the librarian have a part in that? Every librarian believes that or she would not be engaged in this most important area of activity.

Most children come to the library situation with a desire for obtaining satisfaction through what the libraries have to offer. This of course varies as to age level, mental level, personality development, and previous experience. All of us know that mere books on a shelf are not too thrilling until the individual learns that they contain within their covers those words which supply something to him. If we have not competed satisfactorily with other media, then we must look to determine what is missing from the media in which we are particularly interested.

The satisfaction children get from comic books is a case in point. It is a wise parent, teacher or librarian who accepts the challenge to see what the psychological factors are which attract children to the comic books. It would be wiser to do something toward the utilization of those factors to positive ends rather than condemn the comic books. Perhaps there are other means whereby the needs of the child are satisfied.

The child has a drive to inquire -- to manipulate, to handle, to pull apart, to see what it is made of, to find how it ticks. Watch the child in a five-and-dime or in any store or any new situation. Watch him store up information which is so necessary for present and future judgements and decisions. Few adults can understand the need which is fulfilled in a particular child by a craved experience. Not many persons appreciate how important it is to have an answer given to a single question. Note the frequency of the "why", "what", "where" questions of the child learning to know his world. Think how much it means to him. The children's librarian can help the child to satisfy these needs in the library or through the library.

The children's librarian must be the kind of person who can see the future in the behavior of the present. It is not a here-and-now proposition. A single experience may be of extreme positive or extreme negative value to the child. When the experience is of negative value it may be traumatic. It is a psychic injury to the child. An unwarranted criticism or even a critical look may have much to do with the child's subsequent behavior. Praise and approbation appropriately given are likewise of extreme importance. Can it be that may occur in the library? Of course, it does, -- both the negative and the positive. It is up to the librarian to see that it is the positive.

Not only the first time but every time an individual comes to the librarian, be it a child or an adult, the librarian is charged with a very real responsibility. The personality and intellectual development of the child, and adult, are dependent upon and have a straight line relationship to the impacts of the environment, upon the individual. The personality and the intellectual development of the librarian are, therefore, not to be taken lightly in this prime inter-personal relationship.

From this relationship then, perhaps something can be learned from the principles of clinical counselling. In using the basic principles of this type of counselling, certain things are never done because they are psychologically unsound. For example, the librarian would never say, "I advise you to do so and so", or "I advise you to read such-and-such a book and then such-and-such a book!". The librarian who advises is placing herself in a very tenuous position. Likewise the authoritative situation is to be challenged. The "must" situation in which we say "you must read so and so". This results in a confusion for the reasons for reading such-and-such are not made clear and the client or the library user does not share in the final decision. Being told what to do, what to read, not to do such-and-such leaves the inquiring individual without basic reasons for action.

Exhortation or working up the individual through pep talks also has weaknesses. In this type of situation, the counsellor or the librarian obtains pledges and promises -- perhaps promises to read certain books, or promises to handle books safely, and that sort of thing. In this type of situation, the result is an attempt to "peg" behavior but, as you know, the one result is inevitably a relapse. Even encouragement through the suggestion technique does not give the reason for the behavior which follows.

With the attitude of "the Librarian knows best" whether suggestion, exhortation, the authoritative approach or the advisory approach is used the choice of action by the reader or the user is taken away. This results in a confusion for the reasons for reading a particular book are not made clear and the client or the library user does not share in the final decision. Being told what to do, what to read leaves the inquiring individual without basic reasons for action. The client assumes no responsibility in the final choice and cannot profit by his decision. If the book is not helpful, as in the case of a borrower de-

siring a book for a particular purpose such as the passing of an examination, the user assumes no responsibility. If the examination is failed or if the book fails to supply the need, it is the librarian who is blamed. The borrower assumes no share of the blame. If it is helpful, he has not strengthened himself as he would have, had he made the choice.

Now it may not be possible to give all the reasons why certain behavior is desirable in reading habits or in the library itself, but if they are given in part to the child or the adult adds them to the fund of previous experiences and because of this, the final conclusion or decision reached is the stronger. Perhaps that's the reason the word "silence" in big letters becomes the basis for jokes and cartoons. If a person should enter a library for the very first time and be able to read, wouldn't he wonder why the word "silence" is so frequently prominently displayed? How much more effective it is if there is a simple sign which says something like this, "Many persons are studying and browsing and prefer a quiet atmosphere." Some libraries use that. It is meaningful. It carries meaning to the individual.

The same principle can be used in furthering book choices providing the librarian or teacher has made some inquiry into the likes and dislikes of the reader. This should be one of the main talents of librarians for here is the opportunity for heavy and important influence. Inappropriate books can cause a psychic trauma as we all know and proper books can strengthen the individual. They can be important to the obtaining of the end of all training and experience, that of being an adjustable individual. Of course, the librarian does not have time to give a standardized test to determine the interest of the patron, although it might be well if it could be done!

As is known, it is paramount to determine where the reader is academically, what his interests are, and what background he has. This permits building on the discovered structure of the individual. The wise parent or librarian builds on the discovered structure of the individual. It would be well if it were possible to observe free choice of types of books. Since a person's actions are governed by his experience it is to be expected that, if what is called free choice is observed, what is seen is the end result of everything which has gone before. That is one of the advantages of display tables or shelves with many categories from which the individual may choose. Many librarians have observed the choices of an individual as seen over a considerable period of time and are familiar with the changing choices of the individual. These choices give clues to the personality and intellectual development of a great number of children.

Have you ever stopped to analyze how you affect these youngsters? I am sure you have and I am sure that each one of you can point to individual cases where the impact of your personality has made a decided change in the individual. Perhaps you have influenced him in the choice

of a vocation or developed in him a real avocation. But the point is, do we, who are doing the work of this sort take advantage of these experiences. Are we wise enough to say that with a certain type of individual a certain specific approach failed, that another one succeeded? Are we wise enough to recognize that there are real individual differences and that what applies to one child may not apply to another child at all? Have we been so benumbed by mass education that in the very highly individual relationships which you and I have, you as a librarian and I as a clinician, we do not use our clinical knowledge? Sometimes I am afraid we forget the individual approach.

In these days when we face so many changing values we must get down to the basic concepts. The librarian, and particularly the children's librarian, should not be interested in the development of an adjusted individual. There are many reasons for this but principally an adjusted individual is a purely static individual and as such he is parasitical in his relationships to our society. What is needed now, at this time, more than at any other time, is an individual or individuals who can adjust to novel situations as they come upon them. Then we can expect our civilization to survive. Using the clinical approach, it is necessary for the librarian herself to make adjustments to new situations. The librarian must be flexible enough and broad enough in point of view to appreciate why certain things are acceptable to certain individuals. It is rare, indeed, that one person can be all things to all persons and the librarian must recognize when it is that he is unable to be effective with a child, with an adult, or with a group. We all have the tendency to overstep the limits of our professional training and life experience. The self-analysis of the librarian should reveal the strengths and the weaknesses inherent in himself. Today's life is not cloistered and the librarian should share his talents with the community. There is so much to be done and so few to do it and sometimes we think such a short time in which to do it. It probably is more true that there is so much to be done and so few to do it than such a short time in which to do it. After all, although the hours pass slowly, the years pass rapidly. If we grow soundly we need not fear the short time we have to accomplish something. After all, it takes one hundred years, as someone has said, to grow an oak but only a few weeks to grow a cabbage. Are we growing oaks in our community or are we growing cabbages?

The product of the librarian's participation in community affairs results in a better understanding of the work being done by the professional though he must hold to his area of specialization. Each individual should find his strengths and offer them to the community, a small diameter community, if he so desires, but broaden his activities as he finds he can.

The work of the librarian is no more static than that of other professions. The basic principles will never change but new techniqu can and must be learned in a most expedient manner.

There has been a growing realization of the importance of librarians to the cultural development of the community. There are so many, many opportunities for the librarian to influence behavior and so change the life of an individual and perhaps the state and later the nation and, who knows, maybe the world.

III. PANEL

PRESENTED BY

Mr. Henry Wojcik
Mrs. Benjamin S. Leon
Miss Ethel L. Smith
Mrs. Alice S. Ruotolo
Miss Martha Huddleston
Mrs. Beatrice V. Schein, Moderator

PANEL - WHAT OTHERS THINK OF US

Presented by

Mr. Henry Wojcik

Mrs. Benjamin S. Leon

Miss Ethel L. Smith

Mrs. Alice S. Ruotolo

Miss Martha Huddleston

Moderator

Mrs. Beatrice W. Schein

PANEL - WHAT OTHERS THINK OF US

Introductory Statement - Beatrice W. Schein

A Librarian's life is a hectic one - but even the busiest of us occasionally find time to stop for breath. And perhaps in that moment when we pause, our thoughts may run somewhat like this -- How well are we doing our jobs? Are we giving our time to matters that are of vital importance, or are we busily occupied with busy work? Just where are we heading, anyhow?

It isn't easy for us to be objective about ourselves, to measure our successes and our failures. Therefore we have called in a group of people to do the job for us. These are the people whom we believe we are serving - a student, a mother, a director of elementary education, a placement counselor, a leader in the publishing field. We are asking them to take a good look at us and to tell us frankly whether we are meeting their expectations; if not, where and how we have failed. We assure them that we are eager for their judgment. This is a golden opportunity to see ourselves as others see us - an opportunity for guidance in our growth and development.

Following the talks by our panel, you librarians will have an opportunity to ask questions - and to have your say.

Introduction by Mrs. Schein

To start us off, I should like to call on a young man who represents a group to whom our service is dedicated - the teen-agers, like other teen-agers he keeps up a steady round of activities. At East Side High School, Newark, from which he will be graduated tomorrow he is President of the Key Club, business manager of the yearbook, a member of the Latin Club, the Boys Glee Club, and the School Choir. He also represents his school on the Advisory Council for the Newark Public Library's Teen Corner. In his spare time, he likes to read, see good movies and listen to the radio. I know you will agree with me that Henry Wojcik, popularly known as Hank, can tell us what we want to know.

THE TEEN-AGER AND THE LIBRARY
(Henry Wojcik)

What is the library to a person in his or her teens? Is it a building or room in which you are surrounded by books and librarians always telling you to be quiet? Is this the true picture of our libraries? Emphatically no! But why should a person have such a distorted picture in his mind about the library? There might be a number of reasons, but I will try to mention only a few, - it may be that they don't realize that the library has much more to offer than just text books, which although they furnish a great deal of knowledge, are pretty dull. There are; as you know, many books in which most teen-agers have some interest such as, hobbies. For them the library has much to offer because in the library there are books on every hobby mentionable.

If you are now thinking that it is impossible for teen-agers to have this distorted picture let me point out as an instance a class of 30 students of whom six did not have library cards. The reason these six gave was that they never had any need to go to the public library. But those students who are not using the library are missing something. Our library offers a special teen corner, in which books and magazines of special interest to teen-agers are kept, and we also have a radio, which can be played by anyone at any time. Another advantage we have is a suggestion box, into which anyone might put his suggestions; and, lastly, we have a Student Advisory Council, composed of teen-agers from schools all over the city, which helps prepare programs of interest to all. It is things such as these that are important to have in libraries to keep the interest of the young people.

Once inside the library, we see that help may be obtained by asking the librarian in charge, who will do whatever is possible to help anyone in distress. A criticism that might be advanced is that at times the librarian is too helpful, for example when you ask to see a certain book which the librarian finds, sometimes she feels that she has to give you the whole story of it at the same time. That just kills the persons' interest in the book. But on the whole, I find that this does not happen

too often.

The library can do a lot for students who become better acquainted with what the library has to offer. The biggest problem is to get the student inside the library. Because once he is inside and shown about, I believe, his interest will be such as to make him return many times more.

In conclusion, I want to point out that what I have said about libraries does not come exclusively out of my own experience and observations. The great majority of students whom I consulted on this subject also feel the same way about it.

Introduction by Mrs. Schein

As everybody knows, the home plays an important role in molding the life of an individual - in making him the kind of person that he is. In the Typical American home it is to the mother that children and young people turn for guidance. And it is to the mothers that the library too should turn for help in determining the pattern of its service to children and young people.

Representing the mother's point of view, we have on our panel the President of the Essex County Council of Parent-Teacher Associations. The list of her activities is a staggering one but she manages to handle them all with perfect ease and efficiency. Her chief interest is in young people - in helping them to build more satisfactory lives. This remarkable mother is immediate past chairman of the Newark Clean Literature Committee, an ex-officio member of the group and director of the Board of Junior Achievements, Inc. She has served the League of Women Voters well both as an officer of the Clinton Hill, Newark section and as a member of the newly formed all Newark League of Women Voters. Despite her heavy schedule and because of her untiring interest in all groups working with youth she has consented to take "time off" and tell us what the mothers think we can do to improve our service. Mrs. Benjamin S. Leon.

WHAT OTHERS THINK OF US
(Mrs. Leon)

May I compliment the program committee for planning this panel on "What Others Think Of Us", and for including such lay people as a mother and a student. This desire for constructive criticism from interested outsiders is progressive to say the least.

When you ask me, as a mother, what I can get from libraries and librarians, I would say, without any hesitation, that there are many things. The personnel in our libraries is qualified, progressive, courteous and willing to be of assistance at all times. Our librarians are also eager to cooperate with the public schools, and all civic, welfare, educational and social agencies and organizations. The surroundings in our libraries are most pleasant and there is usually an atmosphere of warmth and helpfulness.

When you ask me what I want from our libraries and librarians, again I say, without hesitation, that there are many things. Some of these things may or may not be done already, but as a lay person, I am taking the liberty of presenting them as my own ideas.

Firstly, I would like to see wider use made of our libraries. Rooms, as meeting places, should be available to all age groups. I can't think of a nicer place to meet than in a library. Many clubs and organizations for young and old alike have difficulty in finding meeting

Finally, I would like to see wider use ... of our libraries ...
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rooms, and what better way to bring the public into the library than through this medium?

Story telling hours, Reading Out Loud Clubs, and Discussion of Good Books Clubs, sponsored and supervised by the libraries could be other ways of getting youngsters into the libraries, and adults too.

To ask for better publicity and public relations may seem unfair, but I could wish that parents were always informed of what is available for their children. Couldn't this be done through the public schools, P.T.A's and other parent organizations?

Next, I would like to see Best Reading lists for youth, to compete with Best Seller lists, and good comic books and magazines added to good reading lists for children and youth. Whether or not you approve of comic books, I think it is important to have such lists available for parents who are trying to substitute good ones for bad.

Last but not least, I would urge more contacts and cooperation with our public schools.

Classes should be held regularly in the libraries, so that use of the library, hopefully, becomes a habit with our children. The librarian could cooperate with the classroom teacher by arranging special exhibits for each lesson. I know that this is done once or twice a year in many communities, but I would like to see it done at least once a month, or even once a week if that were possible.

Just as our public school buildings are now being used by the public to their fullest extent, so do I hope our libraries will be used in the future.

Summary Statement

We have qualified, cooperative and progressive librarians, who are doing a fine job. We also have splendid libraries. Let's make the most of them.

Summary

Introduction by Mrs. Schein

The importance of cooperation between the schools and the library cannot be overemphasized. Both institutions are working toward a common goal - the development of well-adjusted, useful citizens in a good society - and that goal can be more easily attained if the institutions work closely together. Our next speaker as director of Elementary Education in the Trenton Public Schools works intimately with all community agencies serving children and schools, libraries included. When questions arise concerning library and school matters, when policies are to be formulated, she is the person with whom the library officials work. And so for an appraisal of children's and young people's librarians from the school point of view may I present Miss Ethel L. Smith.

TRENTON PUBLIC SCHOOLS
TRENTON NEW JERSEY
* (Mrs. Smith)

The following questions may aid in making an appraisal of the children's and young people's librarians in our public libraries. You may use them in sending your reply to me or you may disregard them. There is nothing compulsory about making this report. Your reactions will simply help me to make a worthwhile contribution at the New Jersey Librarians Conference.

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1. Would you say that the children make as good use of the Free Public Library facilities as you desire? GENERALLY, NO - ALTHOUGH THE NUMBER OF CARDS ISSUED EACH YEAR SEEMS TO INCREASE. THE "USE" TO BE DUE ALMOST WHOLLY TO SCHOOL DIRECTION.

   If not, what do you think is the reason for their attitude?
   (1) DISTANCE FROM LIBRARY (2) TOO MUCH OTHER OUTSIDE DISTRACTION SUCH AS MOVIES, TELEVISION, CHEAP COMIC BOOKS ON NEWSTANDS (3) LACK OF COOPERATION USE OF LIBRARY BY PARENTS (4) FEAR OF FINES, LOSS, ETC. (5) FEAR OF LIBRARIANS.

2. Trenton has facilities for young people at the main library, at the branches in West and East Trenton, and at the Briggs and Skelton branches. Do you feel that these branches adequately meet our needs? YES, IF SCHOOL SPECIFICALLY DIRECTS CHILDREN TO THEM. THE LIBRARY HAS ADEQUATE MATERIAL USUALLY BUT IT IS NOT USED FREELY OR VOLUNTARILY BY CHILDREN.

3. To what extent do your teachers actually cooperate with the children's and young people's librarians in working out plans? THIS IS EVIDENCED WHEN TEACHERS ASK FOR SUPPLEMENTARY

MATERIAL ON "UNITS" ETC. BUT THERE IS VERY LITTLE REAL COOPERATION.

Briefly give an example of such cooperation. STUDY OF UNITS SUCH AS ALASKA, TURTLES, ETC. COOPERATION ON BOOK WEEK PLANS, BOOKS ON FRENCH AMERICANS RELATIONSHIP IN CONNECTION WITH FRENCH GRATITUDE TRAIN AND EXHIBIT AT MUSEUM.

Who usually takes the initiative in these cooperative activities -- the teacher, the librarian, or is it truly cooperative? USUALLY THE TEACHER.

4. Give an example in which an interest created in the library became a school activity. DOLL EXHIBIT LED TO STUDY OF CHILDREN OF OTHER LANDS, HOBBY SHOWS LED TO HOBBY SHOW OF CHILDREN IN SCHOOLS, FILM SHOWN AT LIBRARY LED TO STUDY IN SCHOOL, STORY HOUR AT LIBRARY LED TO STORY HOUR AT SCHOOL WI TH "GUEST" STORY TELLERS FROM THE LIBRARY, BAD HABITS AT LIBRARY CAUSED MAKING OF BAD HABITS AT SCHOOL.

5. Give an example in which an interest created in the school became a library activity. FLOWER SHOW AT SCHOOL TO DISPLAY OF FLOWER BOOKS IN LIBRARY, HOBBY SHOW AT SCHOOL TO HOBBY SHOW AT LIBRARY AND EVENTUALLY IN A DOWN TOWN STORE WINDOW, ZOO TRIP AT SCHOOL TO BOOKS ON ANIMALS AT LIBRARY, DOLL EXHIBIT IN SCHOOL TO BE TAKEN TO LIBRARY AS FURTHER PUBLIC DISPLAY, MARIONETTE SHOW AT SCHOOL TO BOOKS ON MARIONETTES BY LIBRARY LATER SHOW ITSELF WAS PLACED IN LIBRARY.

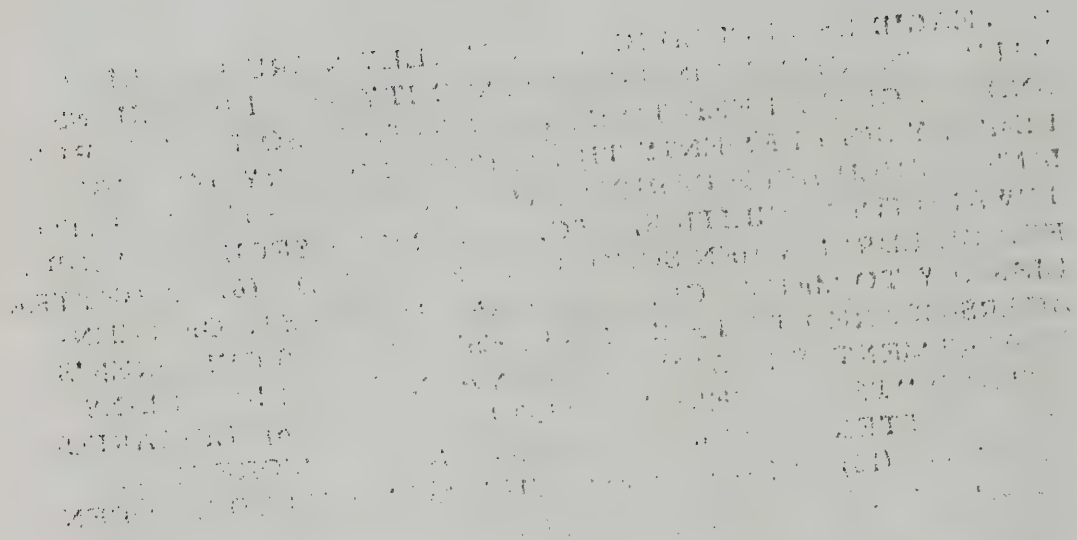
6. Is the children's use of the Public Library facilities voluntary or is it largely directed by the school? IT IS LARGELY DIRECTED. IT BECAME MORE VOLUNTARY AS CHILDREN MATURE.

7. Do the libraries within the school add to or detract from the use and interest in public libraries? Explain briefly. , THEY ADD IN THAT THEY TEACH DESIRABLE LIBRARY HABITS, CARE OF BOOKS, LIBRARY BEHAVIOR, ETC. - ONE SCHOOL THOUGHT THAT THE SCHOOL LIBRARY WAS SO EFFECTIVE THAT IT "SATISFIED" THE CHILD THUS CAUSING AN INDIFFERENT ATTITUDE TOWARD THE PUBLIC LIBRARY. THE TWO SHOULD COMPLEMENT EACH OTHER.

8. Other suggestions: (1) MORE CONFERENCES BETWEEN TEACHERS AND LIBRARIANS ON MATTERS RELATIVE TO CURRICULUM, YEARLY PLACES, NEW BOOKS, ETC.

(2) TEACHERS SHOULD BE PERSONALLY MORE FAMILIAR WITH THE SCHOOLS IN THE COMMUNITY (3) LIBRARIANS AND TEACHERS NEED TO PLAN TOGETHER SO THAT PUBLIC LIBRARY SUPPLEMENTS THE SCHOOL LIBRARY (4) LIBRARIANS COULD HELP PARENTS TO DEVELOP BETTER ATTITUDE TOWARD ITS FACILITIES, ETC. (5) MORE SECURE PROGRAMS FOR CHILDREN WHEN SCHOOLS ARE CLOSED (6) A BETTER LIBRARY TO MEET AGE, NEEDS AND INTERESTS OF TEEN-AGERS-GEARED TO THEIR INTERESTS JUST AS CHILDREN'S DEPARTMENT IS PLANNED (7) MANNER OF LIBRARIANS TOWARD "TEEN-AGERS" COULD IMPROVE (8) LIBRARIES NEED BETTER PICTURE COLLECTIONS (9) MORE EASY READING (10) LIBRARY FOR CHILDREN SHOULD BE OPEN SATURDAYS.

* Miss Smith presented the questions and answers listed above as her contribution to the panel.



Introduction by Mrs. Schein

If you have read the pamphlet on standards for young people's work entitled the Public Library Plans for the Teen Age you will remember that educational vocational guidance is included as one of the major services to young people. You will remember also that statement that "consultation with guidance leaders is necessary in order to organize a service suited to the needs of youth." Tonight we have the privilege of consulting with a leader in the guidance field whose educational background and practical experience have fully equipped her for the position she holds. She received her B.A. from Columbia University in Guidance and Personnel and her M.A. from Seton Hall in the Administration and Supervision of Guidance. She is at present working toward her doctorate in psychology at N.Y.U.

As placement counselor in the Guidance Department of the Newark Board of Education she is concerned primarily with the proper adjustment of young people who wish to leave school before graduation. Follow-up studies of these so-called "drop-outs" are also her responsibility.

Of immeasurable help in following the development of young people are the uniform cumulative records of students from kindergarten through high school. How the librarian can play a part in the building of these records Mrs. Alice S. Ruotolo will tell you tonight.

THE LIBRARIAN'S ROLE IN BUILDING A PUPIL'S CUMULATIVE RECORD
(Mrs. Ruotolo)

One of the most important functions of the guidance counselor is to establish with faculty (including librarians), classmates, parents, employers and others, a consciousness of the total development of the total boy or girl in our schools. It is a long, slow, ever-continuing process -- sometimes discouraging, sometimes exhilirating.

Graphically, the developmental history of a pupil is reflected in his cumulative record folder in the Newark school. For our purposes on this panel, and because time is of the essence, I shall dwell upon only a few sections of the record -- those dealing with the areas of the pupil's development in which the librarian plays an important role.

Because guidance counselors always consider the total person, it goes against the grain to divide him into "areas" even for discussion purposes here tonight. Regretfully I skipped over the family background or history, and the home conditions which often are better known to a branch librarian than to a teacher.

I. We come to the pupil's educational history -- the subjects he likes or dislikes -- the ones in which he meets successes or failures. For the artistic girl who is not enthusiastic about musty old history assignments, the librarian can open vistas of sheer delight with books of exciting biography, beautiful art and fashion design and even music and theatre of the period being studied. A boy, I know, was led into a lifetime interest by a librarian who suggested Kenneth Roberts' historical novels just at the time when the Revolutionary Period in history had begun to be pretty dull in school.

The pupil struggling with the intricacies of ninth year algebra changes his point of view when "fun with math" books are casually opened to him at the psychological moment. Mathematics clubs flourish when librarians have something to offer other than textbooks. The library supplements the classroom at every turn of the educational road.

II. Another area of the pupil's total development lies in his experiences outside the regular classroom. Youth needs the assistance of the library in exploring social and recreational activities. Parliamentary rules of procedure are part and parcel of the modern school's club program, but the occasions for additonal social outlets arise the year round and the librarian is constantly called upon for ideas for such things as decorations for a birthday party, a Fourth of July picnic menu, scripts and costumes for a dramatic skit, plans for a bicycle trip, ad infinitum.

III. Interests and hobbies are part of the growing-up process which guidance counselors constantly watch -- avocations today, vocations tomorrow. Radio and television, aviation, chemistry, electronics, ceramics and plastics, atomic power, fashion and design, began not too long ago with youths who struggled with crystal sets, blew up test tubes in cellars all over America, or doodled with paper dolls while impatient families wondered if their offspring would ever settle down to "real school work." The librarian, however, is so accustomed to requests for books and pamphlets in every possible field, that she is never surprised-always sympathetic.

IV. Vocational and educational planning is a technical field for expert counseling. Choosing a field for his life's work should not be done haphazardly or hastily. Logically, the pupil receives his greatest assistance from his guidance counselor who knows his school record -- results of so called preference tests -- his strengths and weaknesses, his long-range interests, his physical and mental health, his personality with his behavior characteristics.

However, the guidance counselor directs the pupil's investigations to the library. Here the librarian steps into the picture, with her wealth of material for youth to explore. Close cooperation with counselors cannot be over-emphasized

Only the lightest scratching of the surface has been made in this presentation, but it is hoped that questions will bring out the points that have not been adequately covered.

Introduction by Mrs. Schein

Publishers and librarians have much in common. Both are concerned with books, with bringing books and people together, with the effect of books upon people. As a powerful force on the reading habits of our public, publishing bears a responsibility toward the improvement of those reading habits.

Our last speaker on the panel, representing the book publishing field, has done more than her share in promoting sound reading habits among teen-agers. Her influence has carried throughout the land. As head of Community Book Associates she conducted book fairs in the eastern states for a large group of publishers. During the war, she served as official representative of the American Book Publishing Industry and traveled from coast to coast with a group of prominent authors, selling 188 million dollars worth of war saving bonds and stamps.

As Director of Reading Promotion for Pocket Books, Inc., she organized a series of Teen Age Book Shows across the country. We had a number of successful ones here in New Jersey, you may remember.

Now as founder and director of the Teen Age Book Club, she is giving youngsters an opportunity to buy good books and build their own libraries at minimum cost. It is with great respect that we turn to Martha Huddleston for direction of the library's role in improving the reading habits of our young people, Miss Huddleston.

LET'S TAKE ADVANTAGE OF AMERICAN FORCES MOBILIZING IN BEHALF OF READING
(Miss Huddleston)

Perhaps what all of us concerned with books need is a good, old fashioned motto of the high school variety -- a corny few words which express a goal so vast it is beyond achievement, yet, which, burning in our minds, will help us come nearer our aim.

I have in mind something like the slogan used by the British Socialized Medicine, now on the lips of all England. Only, instead of "from womb to tomb" ours might be "reading for our youth from dawn to dusk."

Why limit it to dusk? Well, because, whether we like it or not, it's beginning to look as though television is determined to take over our young people after that evening hour.

However, for the purpose of discussion tonight, I'd like to raise a question which concerns a more immediate problem:

What can you--and all of us interested in seeing more good reading done by more young people--do to take advantage of the ever increasing number of "outside forces" that are going to work on their own to promote better reading?

Yes, American cultural and educational---even political---forces seem to be mobilizing to go to work, community by community---to do a job for librarians, book publishers, and book editors. Let's take a look at a few of them:

The General Federation of Women's Clubs has inaugurated, as a part of their national program, a "Book and Library Program." At the time it was started, Judge Anna Kross invited Amelia Munson and myself to her office. She was seeking from Miss Munson concrete suggestions on how their program might be aided and abetted by librarians. From me she wanted concrete ideas on what help the General Federation might expect from publishers.

Disgraceful as it is to admit, neither Miss Munson nor I gave Judge Kross any real help. Oh, we did something: Miss Munson helped devise the program, I got enough money out of Pocket Books to build exhibit backgrounds and persuaded Marshal Field to supply books so that the program could be dramatically launched at their national meeting. But, to my knowledge, no one connected directly with the book world followed this force to promote more reading around America from community to community and helped make the most of it. You will recall that it was this same organization which years ago raised the money so that city after city could take advantage of Andrew Carnegie's offer to build libraries.

During the past year many cities have put on "Community Crusades for Better Reading." Who spearheaded these reading promotions? Here's a typical list: The American Legion, the Police Department, the Rotary Club, the Kiwanis, the Merchants Association, all church groups, all youth groups. In most instances the Libraries, the schools and book publishers were merely "also rans."

Just last Monday, the National Junior Chamber of Commerce decided to recommend to this local chapter a "Better Books for Youth" week as a part of their national program. The fact that a local tag day to raise more money to buy more books for the youngsters is a part of the program, will, undoubtly, enlist the support of many local librarians and booksellers. But what the JCs are seeking right now is concrete assistance on a national plane from librarians and from publishers. They want help to get the program rolling---to tell the local JC chapters what might be done to inspire youngsters to read better books. What they are getting to date might well lead the boys to say, "Oh, Hell, let's put on an 'Eat More Candy' week. It would be easier. The kids would like it better. Candy manufacturers probably would, at least, give us a few free bars to help us."

Moving into the political realm, the New York State Legislature became so concerned over our young people's reading that they too decided to do something about it. They passed a law censoring comics, which, as you know, was vetoed by Mr. Dewey.

The National Congress of Parents and Teachers recently drafted a program outlawing objectionable reading.

Yes, American forces are mobilizing to promote better reading. Parents, through every cultural and educational organization, are asking, "Can the reading of our youth be improved?" I've mentioned only a few of them. So now, we are back to the original question. What, specifically, can all of us, interested directly in books, do to cooperate with and take advantage of these forces at work in behalf of our aims and ideals?

Concluding Statement - Beatrice W. Schein

Now you know what those outside the library profession think of us. I am sure you will agree that we have been treated most kindly, most gently. We have, furthermore, received many helpful suggestions for expanding and improving our service in may directions.

It is up to us to take these suggestions to heart and to act - now!

IV. THE CHILDREN IN OUR HOME TOWNS; NORMAL AND ABNORMAL BEHAVIOR PATTERNS IN RELATION TO READING

PRESENTED BY

Evelyn Stuart Mason

It is so long ago that those of us who are here today learned to read that it would be difficult for us to recall with accuracy either the process by which we learned, the agonies we suffered or the joys we experienced as we discovered that the printed page was an "open sesame" to adventure, travel, romance and information. To most children--average children--this experience begins quite early--as early as their first independent reading ventures in the first grade in school. Before coming to school the average youngster has learned that pictures tell stories. He soon adds to this the knowledge that words can paint pictures, tell stories and by so doing, lead him through the hair-raising adventures of the ginger-bread boy and Pater Rabbit. He finds that he can travel with Jim and Judy to visit Grandmother and Grandfather on the farm or talk through them with the clowns in a circus. He can even cross the ocean with Miki and Mary to visit France and Italy and Greece. If the reading process progresses without mishap, it quickly becomes an integral part of the child's life--so fundamental, so natural, that he seldom, if ever, realizes that it is from reading many of his knowledges and imaginings receive their impetus, yet he turns to this fountainhead of experience ever more frequently seeking far horizons through the printed page.

The child's earliest reading experiences in general should be extensions of every day occurences. The stories with the greatest appeal to most very young readers deal either with children of a similar age, disposition or background or with animal personalities endowed with his own characteristics or habits. Such stories, he understands and loves because of this very familiarity.

The middle-aged child, however, turns from such simple tales to stories which can lead him directly into action either through imitation or improvization. It is not unusual to find him attempting to fly like Peter Pan or trying to accomplish the fascinating feats of Mary Poppins, Buck Rogers or Superman. Mother's kitchen utensils will disappear to provide weapons for attacking Cherokees or her fine percale sheets to make covered wagons. A hammock can become a four-masted schooner while an oil barrel makes a fine galloping steed. At this age, to have an idea is to translate it into action without delay and books are wonderful sources of ideas.

Almost imperceptably changes creep into the reading matter as the child emerges from the middle aged period and approaches adolescence. He is still concerned with doing but he has come to realize that one can learn to do by reading. The "How to Do" and "How to Make" books usually become a definite part of his reading matter while his room usually becomes a veritable rabbit hutch of airplanes in the process of construction or of inventions for this or that. Both boys and girls today apply what they read in the field of science to everyday situations. I, like many another parent, have traveled with their toads

and lizards as car companions, and have been guilty of dragging a cacoon from Jersey to Connecticut on the train to complete one of my daughter's experiments. Our family has eaten breakfast while a pet praying mantis gaped at us from the curtain in the dining nook and I have applied artificial respiration to her when she showed signs of expiring--all because of a science book.

Changes also occur in the area of pleasure reading at this time. Adventure or action stories are still preferred but need not be the type capable of translation into immediate action. The middle-aged child is beginning to strive for adulthood. He wants to be "grown-up" to do grown-up things, to be a hero. Stories that stimulate the imagination through vicarious experiences are his meat for he discovers that action in the mind alone can be satisfying. Many a middle-aged child will turn to biography that deals with the accomplishment of actual deeds by "a real live hero" for his stimulations and satisfactions because biography is real rather than pure fantasy and has the advantage therefore of belonging to his known world.

It is usually not until adolescence that our young reader discovers literature with a capital "L". His approach is ordinarily through the romance--the tale of chivalry. Although action is still a basic requirement of a good story, the young adult is seeking for something solid, something to give him direction. It has always been a favorite conviction of mine that many of our ideas and ideals in regard to social relationships can be traced back to the books that were our mental sustenance during the impressionable pre-adolescent and adolescent periods of our development.

I have taken this time to trace in a cursory fashion the development of reading interests in the average child only because these interests stem from certain fundamental psychological needs of the child.

The child's experiential background is of necessity narrow. This is due, primarily, to the limiting factor of life--age, but also to the confined and protected atmosphere in which the vast majority of our children of today are reared. Apartment living offers little in the way of "a world to explore". City streets or city parks, fine as they are, are not conducive to the activities which are a normal part of the growing-up process. Under some circumstances, even supervised play can be a deterrent to the development of independence, self-direction and initiative. Unconsciously the child senses these limitations and seeks to overcome them. He must overcome them. He must increase his knowledge of life. He must extend his experiences if he is to assert the independence which is his birthright--his badge of increasing maturity.

With increasing independence comes the need to prove himself capable of it. A vigorous healthy body demands expression. Emotions, too, demand an outlet. The child cannot forever be satisfied with the mild activities that are the usual suggestion in answer to his question "What shall I do now?". He must have action--vigorous--even violent action if a normal balance between body, mind and emotions is to be sustained. What he gets in the way of ideas he must get quickly. What he does, he must do directly.

As the pace of growth and development speeds up with the onset of pubescence, there emerges the need for a pattern which will guide the child toward adulthood. This guide may be found in a prototype--a personal hero. It can be anyone, father, brother, uncle, the big boy down the street, a scout leader, or a character in a book. The prototype should remain fluid, constantly changing with advancing development. Regardless of how fickle the child may seem in his shifting loyalties to his heros, the fundamental need for a pattern is there and should be expressed.

Adolescence brings a focalizing of needs, chief among these are (1) The need for adult experiences, (2) The need for vocational orientation and (3) The need for healthy contacts with the opposite sex. Volumes have been and are being written on the subject of adolescence today. We shall not dwell on them here.

Let us summarize briefly at this point the psychological needs which we have suggested above and which we consider important to the subject under discussion.

1. The child needs to extend his experiences continuously.

2. The child needs to assert his independence through action that is physically, mentally and emotionally satisfying in terms of his individual development.

3. The child needs a pattern to guide him in his approach to adulthood.

This is by no means an all inclusive list of the child's psychological needs but is rather a selection of those which we hope will act as a frame of reference in our discussion of the librarian's approach to her young readers.

Just as the atmosphere of libraries varies from the dim reserved silence of some to the bright, cheerful friendliness of others, so the attitudes of children toward the library will vary from "I dare you to prove it" skepticism on the one hand to eager inquisitiveness on the other. Between these extremes lie as many gradations of attitude as is the number of individual children who comprise the masses that

come through your doors, for each child brings with him his own peculiar experiential background with its resulting reactions to life in general and in specific to adults, to authority, to books, to reading and to you as a personality.

By and large, the masses will come and go giving you little concern because their expressed demands are simple and easily satisfied through your intimate knowledge of the reading world and your broad experience with people. However, we should think for a few minutes about the deviates--those individuals who, due to causes unknown to us without specific study stand out from the group and offer us special problems to solve. The deviates, for the sake of convenience, we shall divide into two general groups; the behavioral deviates and the technical deviates.

Among the behavioral deviates the aggressive child, the shy child and the negative child are easily recognized. Aggressive behavior manifests itself in many ways. All of us have met the boaster. He knows all the answers. He has read everything or what he has read is better suited to his needs than anything you could suggest. He doesn't mind expressing his opinion loudly and at length. The possessive youngster also makes himself known immediately upon his entrance. He moves in on you like a jugernot. No matter what you are doing, he must have your immediate and complete attention. The world is his bowl of cherries and he handles each regardless of the rights of others. If you are not the individual he takes in tow, some one else is, for he must possess all around him. He must boss the show. The rugged individualist is always with us. He argues over minute details. He insists on setting his own conditions, making his own rules. Yours, according to him, do not--cannot apply in his case. He will oppose you at every turn and appear injured or become openly hostile when he is thwarted. His first cousin is the youngster who carries a chip on his shoulder. By his attitude he says "I'm not here because I want to be, so I'm going to be as difficult as I can be while I am here. See what you can do about it". The socialite is relatively innocuous, but annoying. He will use your library as a rendevous for himself and his pals to carry on small but noisy chit-chat. When you interfere, you are met with black looks. You may be snubbed and treated to thinly veiled innuendos that are not flattering to hear, but you'll hear them. You are meant to do so.

Aggression is hard to handle. The more direct your approach, the greater is the resistence you will encounter. Fundamentally aggressive behavior is a bid for attention. The youngster who must get his share of attention by these means is the insecure individual--the fellow who has lost his way--who needs guidance. His basic

needs are those of all children but somewhere in the course of his development he has been injured in his striving to satisfy his needs. His aggressions are like callouses which have been formed to protect the injured spot beneath. Frequently utilizing his energies--giving him opportunity to swing into creative action will help him toward solving his problem. Small jobs or responsibilities, although grudgingly accepted will often take the trick.

The shy child is sometimes merely inexperienced, but more frequently he is also an emotionally injured child who has learned to employ a withdrawing mechanism for protection. He stands alone within his shell, watching--hawk-like--for you to declare yourself. He is in need of friendly understanding--companionship without probing, friendship without questions or demands. Under such treatment, he will gradually slip out of his shell--quietly unobtrusively, but may easily be frightened into withdrawal by any trespassing on. your part. He, too, needs guidance.

The negative child's usual responses to any overtures from outside are "no", "I don't want to", "I don't care" or "I don't know". He gains control of most situations by default, leaving all around him devastated by frustration. Persuasion and coaxing are of no avail. One does better to realize that here again is an injured child who carries within himself a deeply seated feeling of hostility to life. A kindly but definitely "take it or leave it" attitude toward him sometimes helps.

The technical deviates are more easily understood. There is no doubt that each of you has encountered many a child who has not mastered the reading technique sufficiently to be able to handle material suited to his age despite the fact that his intelligence is normal. I would hazard the estimate that approximately fifteen percent of our school children fall into this class with about three percent running as much as a year and a half or more below the expected reading level for individual's age and grade. In a library situation the poor reader may be hard to spot because he frequently presents a complex personality problem as well as his technical defect. A school librarian has the advantage of being able to keep in close touch with her faculty in regard to these cases. In a public library situation, this is probably not feasible. However, in either set-up, the librarian is in a position to help the poor reader immeasurably. Failure to acquire adequate reading techniques is inevitably accompanied by deep lying feelings of defeat and discouragement. It is in handling these latter elements that the classroom teacher is handicapped, for she is under the constant necessity of covering a specific area of academic work in a given length of time. The librarian is free from such pressures and is, therefore, in a position to complement the work of the educational technician by

direct attack upon the emotional factors involved in the total problem. Her efforts should be directed toward the end of helping the child develop a desire to read by arousing his interest and guiding him in the selection of materials which he is able to handle. It is wise to painstakingly ascertain the child's particular interests before attempting to make a selection of materials. As wide a variety of materials as possible should be offered to him within the area of his interest with the level of the reading matter running down to an age group or two below the individual's life age and up to a level beyond the life age. Books bearing labels of grade level, age group or classification should be avoided. If a simplified version of a well known story is included, the terms "easier", "less complicated" or "lower level" should be avoided. If descriptive adjectives must be used, it is wise to substitute "faster reading", "shorter form", or "modern version". The poor reader is sensitive about his condition and is already discouraged. What he needs most from you is orientation in printed material, assurance, encouragement, and the stimulus to try to read.

One other technical deviate deserves mention--the highly gifted child whose technical ability outstrips both his chronological age and grade placement. Because of his advanced ability he is usually left to his own devices in regard to his reading. It is our opinion that such a youngster is as much in need of guidance as the child with insufficient reading ability. The gifted child is the leader of the future, the child into whose hands we must sooner than later deliver the reigns of the state, of our industries and business, of our cultural life and our educational system. Can we afford to leave him without direction? Can we chance the waste of time, effort, and thought that so frequently occurs as these high calibered youngsters pass through our educational halls? The answer is definitely and emphatically "No". Our obligation to them and through them to our nation and our culture is great. Some of these children will receive guidance through their parents. Many of them will not. The mere fact of possessing better than average intellectual ability does not presuppose the existence of discrimination. An advanced mental level does not necessarily connote an advanced experential background. Toward the development of discrimination with all that term involves--knowledge of sources of specific materials, ability to cull the good from the inferior, familiarity with the broad areas of human interests and endeavors--and toward breadth of experience is the direction which services to the gifted child should take.

Above all in dealing with children we must remember that although they tend to look alike from their socks to their haircuts, although they tend to ape each other in behavioral patterns, although they pass through similar stages of development, each child is a separate and individual entity, and must be treated as such if we are to succeed in our contacts with them.

V. BOOKS AND CHILDREN AROUND THE WORLD

PRESENTED BY

Blanche Weber Shaffer

1. How children of other nationalities react to books.

In order to be able to enjoy reading one needs a minimum of stability, comfort and leisure.

In many countries of Europe children are living under such bad conditions that they can do little if any extra-curricular reading. Moreover there is such a dirth of books that even when children are able to read they cannot get the books. Because of their adult experiences children have in many cases outgrown children's or young people's books. The stress of scholastic achievements in European education accounts for the fact that young people read the classics at an early age and also the current adult literature. Because of the scarcity of books for children, librarians and teachers often have to choose between giving the children mediocre books or no books at all.

2. Value of books concerning children in other lands.

Many instances are known of the beneficial influence of such books. It was on this assumption that my international collection of books in Geneva was built up. It contained books of the following fields: a) books written to foster international goodwill among children b) books best loved by children and giving a true picture of child life in each country c) children's classics d) picture books of these different types.

I verified some of our assumptions through a psychological investigation. Children were found not to be as hostile as expected to books clearly aimed at fostering international goodwill, they read them as they read anything, especially if they did not have a great number of books at their disposal. As to books about children in other lands the factual knowledge gained by the reader seemed less than one might have been entitled to expect. Quite often one striking detail was remembered which was apt to give a wrong picture of a country. Children gain from these readings some intangible enrichment.

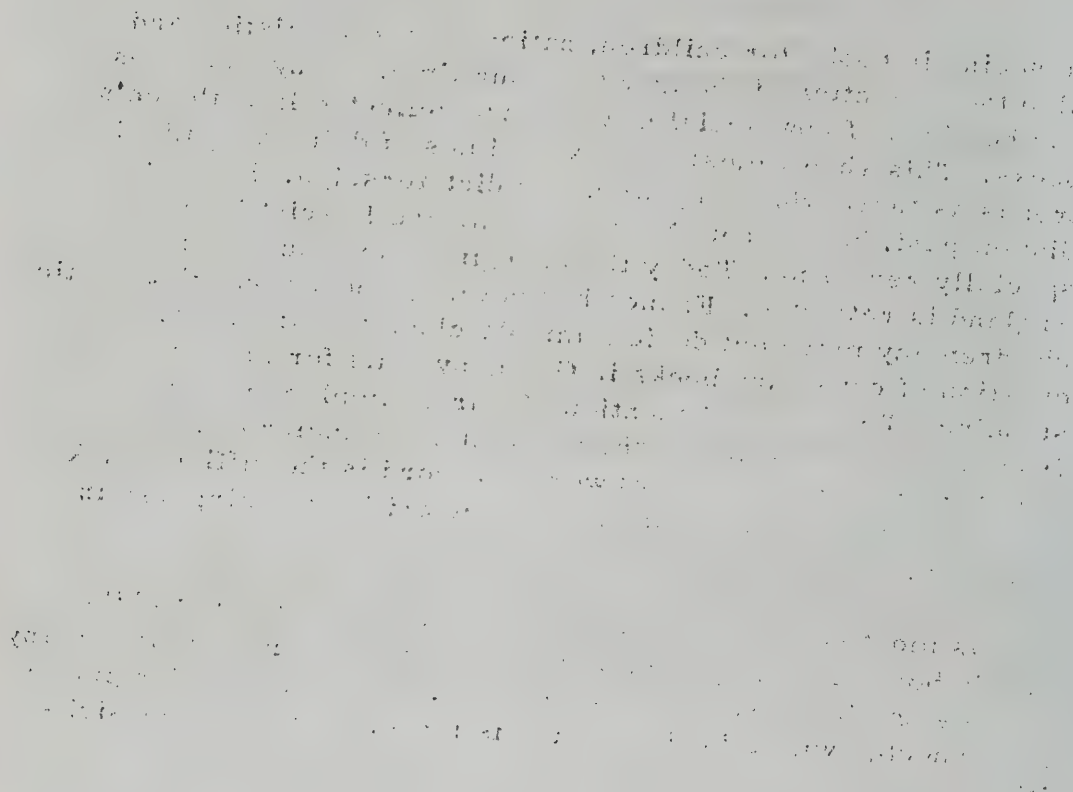
The best conditions for the books to exert a real influence is to have them be part of a wider educational process (the recent experiment in California, school-affiliation projects; school correspondence, etc.). There are several useful lists. The Treasure Chests contribute toward making American children and America known abroad; also the "Books Across the Sea," and other similar projects.

3. Social significance of books for children.

Ever since reading Paul Hazard's book in the original French (Les livres, les enfants et les hommes), I have been interested

in seeing in books for children, national characteristics and also the reflection of the trends of our time. Many examples can be given of how social changes are reflected in children's books. This shows most clearly at times of defined political trends as those which appear under dictatorships. In a not so distant past, books from Nazi Germany and Fascist Italy were specially revealing. Today the changing social outlook in England is reflected, France has not many books on aristocratic children any more but depicts middle class families, etc. The question of censoring books in Germany calls for great understanding. To delete all mention of war or implements of war from some stories makes the original story ludicrous. To see the story as a whole and not word for word is the difficult task set before some of our educational authorities working now in Germany.

It is most hopeful to note that the work in the field of children's books is going on in spite of many hardships and that many capable and interested people are at it. It is very challenging to be connected with this field which is full of increasing possibilities.



VI. PATRON RELATIONS

PRESENTED BY

Jean Betzner

I have been asked to consider with you this afternoon how to bring two powerful forces together so that their relationship will be sound and constant--children and youth with their eagerness and strength, their curiosities and sympathies, their insights and appreciations, and libraries with their countless records of human experience set forth in prose and poetry, in picture and decoration, in unvarnished reality, and in picturesque and imaginative style. To the uninitiated it may seem the simplest thing in the world to bring two such good things as children and books together. But those in this room are fully aware of the difficulties of relating the young to the wealth so easily available in the school and public libraries in New Jersey. I know of no one best way to build desirable patron relations, those that are sound and enduring. In fact, I think there is no single best way but out of long experience and observation I have selected six conditions that seem to maintain in places where the young have made libraries their own. I am sure these are not new to you but I set them forth so that you may criticize them as you see fit. At least, let us examine them.

1. In children's libraries where desirable relationships are evident those responsible place their reliance on the voluntary approach to all of the resources in the library. It is quite obvious to any thinking person that permanent or healthy relationships cannot be built on compulsion, on the strength of social approval or the appeal of extrinsic rewards. The appeal of all or any of these pressures may serve as hypodermics and stimulate reactions which appear favorable for the time being. But the child who is emotionally as well as intellectually convinced that the library is a good place to be in, a story is worth listening to, books answer his questions and deal with some of his problems, that child continues to use the library. He needs no stars, no system of awards, no published honor list, no adult praise or voiced approval to keep him in touch with the library. The public library has always had to depend on the voluntary approach to its service. It has been and is an agency attuned to the book lovers, those who come willingly, eagerly, those who stand in line patiently and go away with almost anything because it belongs to their library. The school librarian has no such fortunate tradition. In all too many cases she is struggling with the assigned library periods, the required reading lists, the bibliography to accompany the term topic or study. She it is who sees the limitations of such requirements and feels frustrated. The frustration results from the barriers that keep her from discovering how children feel about the services of the library, from knowing children as they reveal their tastes, their satisfactions, and their inadequacies. If children are to be served they must receive this service at the point of need and needs have to be revealed in children's day by day reactions. Even the spoken words

of children have their limitations. All who would help children love books must be aware of the amount of time and effort required to counteract, for many boys and girls, the effect of unfortunate, uniform practices employed in teaching young children to read. The standardized textbook, the pressure for successful performance at the age of six or seven, and the stigma attached to failure to conform to the usual expectancies deprive children of opportunities for establishing their own relationships with books, pictures, and other printed symbols and limit their discoveries of the many uses to which they can be put. Where children grow up in situations in which they are told why, what, where, and when to read and how successful they are in using books it takes potent and numerous experiences to convince them that books used under other conditions have meaning for them.

2. The program of the children's library is built around the unique nature of its materials. If the printed work continues to be the greatest resource of the library as it now is, then its peculiar contrubution must always be made evident in word and deed. The film, the radio broadcast, the record and television are not planned for the individual consumer. "The audience" establishes to a great extent what is recorded and how it is to be done. Mass production, the average listener, the size of the audience are major factors in determining future productions. With the printed word goes the familiar term, "the reader." In other words, the author is writing with the individual reader in mind. A book is almost the only instrument of learning today which can be used individually. The child can make the book conform to his will. He can read the last page first. He can read the first page and put the book away. He may carry it where he will, use it as frequently as he pleases, when he pleases, and with whom he pleases. It is a very personal sort of instrument. He gets out of it what he takes to it. The child can look at 50 books and find one that just suits the moment or he can select the familiar thin, blue one with a loved author's name on the back and make a new discovery. He can identify himself with some character trait he admires and live in the long ago and far away or with another personality but with the same trait live today and near at hand. Now if this identification has helped that child understand himself or others somewhat better and assists him in seeing clearer directions for his own purposes we say, "That was a good experience." Such regard for books that are good because the reader finds good in them makes some of our former concerns for highly refined and carefully approved lists seem a little out of place. No one can determine a good book for a child. He must find it good. Any suggestion of the adult's feeling of superiority in taste or the slightest implication that the child or youth cannot distinguish inferior books from superior ones is bound to destroy a relationship which is built

on profound respect for individuals and their tastes. It is in the individual's search for the right book for the right time that values are revealed and weighed. Children's libraries actually have their only future in children's own personal choice.

3. Personal and sympathetic guidance is the main role of the librarian in a children's library. If books are instruments through which the young can project their conclusions, loyalties, fears, anxieties, and enthusiasms, then acquaintance and friendship made through books can become very personal and rewarding. How much children need adult friends at this particular time is made clear to us on every hand. This world is an adult world. Children are the minority population. They are all too frequently laughed at, too seldom are they treated seriously, they are called irresponsible, they are expected to be indolent and carefree. They are trying to fit their natures and their biological and emotional demands into a fearfilled, confused world, characterized by concentration of population, congestion of population, and conflicts in culture that are hard to manage. They are having to live in a world where their own security and economic needs, affection and prestige status are constantly threatened. Boys and girls need adult friends. It is in the children's library where every child can be treated as a person, where he need not be ridiculed or criticized, and where he will not be treated as a specimen. Irresponsible children are encouraged to be so through the lack of recognition. Responsible children grow more responsible through feeling joy in taking responsibility and by being known as responsible human beings.

Friendships and personal relationships are demanding. They take time and thought but they are rewarding. It is the accompanying confidences and frank outburst of boys and girls that drive the personal anxieties of adults away and restore the sense of proportion. It is in those intimate, revealing moments, possible only where adults and children are in accord, that the librarian feels truly worthy of his task.

4. Opportunities are opened for children and youth to make needed contributions to their libraries. One way in which to achieve prestige in one's own eyes and the eyes of others is through the contributions one makes and especially is this true if these contributions have value to others and can be used by them. Children tend to contribute time, ideas, and effort to the things that mean the most to them and the normal outlet that accompanies enjoyment and appreciation of services from the library is to give something in return. The long accepted concept of free public libraries in the United States has inhibited the type of contributions that those with limited means can and have made. This has included children's

libraries as well. Children on the whole are encouraged to contribute little to their public libraries. The school library has a very different background of tradition. Many elementary school librarians have come into their positions because the children and teachers had rendered such extensive services to the development and management of their libraries that they came to recognize their own limitations and sought the specialist who could give what they could not manage. But in those beginnings were revealed the variety and significance of the contributions that children can make and while the nature of these have changed, the services rendered by the children have become an intrinsic part of the program. Children with the help of their teachers and parents created gracious, beautiful, and inviting libraries where the atmosphere was friendly and stimulating. "Our library" is an important concept and it has grown in the mutual give and take of all those involved. Such material gifts as books, magazines and newspapers made by the children, maps, book ends, furniture, pictures, textiles, and flowers are important, but just as significant are children's discussions of what is and what could be. Children's ideas, criticisms, and comments are indispensable contributions to the functioning of any library. Assistance in story hours, in reviews of new materials, in promotion and plans for special events, and in the general library routine are the normal part of any good school library program. If there is genuine concern in making the library serve those who use it, much cooperation on the part of teachers, parents, children, administrators, and librarians must go on continuously.

5. Where right relationships are sought there are many high occasions worth celebrating. It is as true with children as with adults that they celebrate that which they love. And the delightful thing about young people is their readiness to celebrate even the small commonplace things of life--a loose tooth, the first corsage, a birthday, the first day of school in the autumn and the last one in June. A high occasion provides an opportunity for all engaged in it to see materials and ways of using them in a new light. It is in the celebrations planned by the children that one can become aware of their real preferences and sense as in no other way those phases of the library program which have most value. In the celebrations planned by adults, children are exposed to that which is valued most by them. Both occasions have a definite place in the lives of boys and girls. Spreading the magic carpet or lighting the candle for storytelling gives storytellings special significance. The book cart at Christmas time that rolls from room to room with the secret, curtained compartment where one can find some lovely picture, the Creche, or an open book revealing the special and precious thing while the music box which tinkles sweetly "Silent Night, Holy Night!" announces the coming and going, the special nook in the

public library to which children gleefully rush to see the surprise, these seem to be simple forms of holding high some of the treasures in the library but because they are arranged in terms of children's delights they become the much anticipated and long remembered special event. The Book Parade and the Book Party in which old and young join and which remind all of old friends and introduce the new ones become events of great importance not only in the school but in the community. The capacity to rejoice and praise sincerely is too precious to atrophy and children's spontaneous joy becomes easily carried over with the cloaks of convention and lack of time. A letter from an American friend living in Oxford this year reminded even adults of some of the qualities of life we tend to let slip by. She writes, "In the Radio Times which lists the program for the week the following appeared this evening: 'If conditions are favorable, the programme will be interrupted between 10:20 and 10:45 to bring listeners the song of the nightingale from a wood in Kent.' Amazing, too, how excited we all became over this. In retrospect I sometimes don't recognize myself." In a world where material things confuse us because of their number and ease of access, somewhere and sometime, if children are to find themselves and feel attuned to others, there must be opportunities to explore and celebrate the things of the spirit.

6. Where the relationships are good one finds new agencies and instruments that have been accepted by the children and youth accepted also by the adults. We want children to use books as means for understanding themselves and others because we believe these offer more in flexibility, adaptability, and personal significance, but we want something even more than that. We want the young to reach out at will to the experience of others and take from this what they need. We want them to find this contribution from others to be so valuable to these youthful searchers that they return again and again for more and more. There are many ways in which this wealth is stored. Films, radio broadcasts, storytelling, records, legitimate theater, and now television are all used by some children and some used by all children for their fields of exploration. Each renders a service not furnished by the others. All of these can produce marvels of delight and enjoyment which once were never even dreamed of. All can and do produce the shoddy, vulgar, and inappropriate. Just as we guide children in their use of books in order that they may find their searching profitable so must somebody guide them in getting the maximum from these newer instruments. We learned long ago that censorship never taught children or youth to manage their reading or improve their powers of selection. Our relationships with children began to improve when we stopped acting superior and refrained from saying, "No, that is

not good, leave it alone," and we began saying, "What do you think of that? What do you like about it? What seems poor about it? How could it have been made better? If you were asked what you wanted to read, to listen to, to look at, what would you suggest?" When we turned our attention from prohibition to expansion of opportunity and took time to listen and talk to boys and girls we found that they too were searching for quality and were glad to have some helpful adults about who could aid in the search.

And finally one sees good relationships between the young and literature no matter in what package it comes and with those who would help them with the vast quantity and the varying qualities where together those with limited experience and those with much experience work closely in determining what it is they are trying to do, how they are doing it, and how far they have gone. Good relationships emerge when no one has all the answers but where all concerned are disposed to work together to find the answers that are right for those concerned.

VII. PUBLICITY: TECHNIQUES AND DEVICES

PRESENTED BY

Marie D. Loizeaux

You have been hearing, in the previous sessions of this Institute, some very pertinent discussions of your work as children's librarians or young people's librarians. It has been pointed out how important is your own personality and your approach to your work, as well as the opinions others hold about you. You have been considering how to deal with problem children, how much individual guidance is advisable, and what is the parents' responsibility. You have noted the significance of books to children in other countries. On this afternoon's program you have just heard about the need for good relations with your patrons.

So now the question is: what can you do to achieve the best possible results?

No matter how perfect your service may be, unless your possible patrons are aware of it, you have done a very bad job indeed. It is just as vital a part of the librarian's job--and I mean any librarian, including children's or young people's librarian as well as the chief librarian--to acquaint patrons with the library's resources and services as it is to provide those services in the first place.

How can you do this efficiently and effectively, taking into consideration the fact that you never have enough hours in the day for your regular job, to say nothing of "frills" like publicity. But publicity has nothing to do with frills, but rather with good hard commonsense. It has to do with such practical matters as telling your patrons you have a library. This may seem unduly elementary, but I recall a boy's telling me, when I was in a public library, that he had passed our building twice a day for years and had often wondered what was in it. So one day he came in to see -- and found a library! Another chap, who had come to see a special exhibit, said rather enthusiastically that, although he had lived in town for fifteen years, it was the first time he had been in the library. And he sounded as if we ought to be pleased that he had condescended to come in at last and pay us a visit!

But how are you to create an awareness of the services available for children in your community? What does "community" mean in relation to your services? I would like to suggest five separate and distinct "publics" which you must reach and "sell" your services, and in each of these five there are two groups: those who know of the library and use it or cooperate in its use, and those who do not.

First of all, THE STAFF OF YOUR LIBRARY OUTSIDE OF THE CHILDREN'S OR YOUNG PEOPLE'S DEPARTMENT.

Next, THE CHILDREN AND YOUNG PEOPLE.

After them, TEACHERS AND PARENTS.

Lastly, EVERYBODY ELSE IN YOUR TOWN.

The STAFF OF YOUR LIBRARY OUTSIDE THE CHILDREN'S OR YOUNG PEOPLE'S DEPARTMENT is put first because nothing is so crippling to your service -- or so infuriating! -- as to put a lot of time and effort into an exhibit or project, only to have other staff members not know about it and give no information, or the wrong information, to your patrons. The same thing is true, of course, for every department of the library.

A few days ago I asked the clerk in a New York department store for a blouse that had been advertised. "I didn't see the paper," she said, "but blouses are in the rear of this floor, to the right." This is too simple an example, but you see what I mean. The store spent hundreds of dollars on the ad, to get people to buy specific merchandise, but only the clerks in that particular department knew about it and thus could carry on the salesmanship when the customer came into the store. A special exhibit or new service in the children's room could just as easily be sidetracked, no matter how much energy you have expended upon it, if other staff members do not know about it and pass the word along.

How can you acquaint the rest of the library staff with your problems and plans? For one thing, discuss your ideas with them as widely as possible, enlisting their interest. If they are interested, they will aid and abet your plans. But naturally you cannot talk things over with everybody, so before any new plan goes into effect, be sure all staff members, in every department and branch, are informed. This can be at staff meeting, or by notices on a staff bulletin board or circulated among the staff. Be as friendly and informal as you can in these announcements and notices, in keeping with your relationship to the staff. The friendlier the staff as a whole, the better you will all work together. This may seem a minor point, but it is important. The public can sense any coolness between staff members and cannot help but feel uncomfortable. The airlines require their students to room together while taking the preliminary training course, believing they will not be courteous to their patrons unless they are courteous to each other. Suppose a patron asks about special transportation to California, and the reservation clerk asks the long distance clerk about western accommodations. If the long distance clerk replies, "Stupid, you know we don't have that available," how is the reservation clerk going to be truly courteous to the patron, as airlines rules require? It's only human to pass along

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such a mood. Remember, interest and cooperation work both ways: do not expect enthusiasm and aid from your coworkers if you are not equally interested in their problems and willing to lend a hand when you can.

Your next public is the one which you probably are most concerned with, in your daily routine -- your readers. But here again, the public is divided in two: your efforts, in the main, are largely spent on the youngsters who come into the library. You try to have the room attractive and inviting, and to be as friendly as you possibly can and as helpful as time permits. Don't forget that you are a vital part of your room and service, and apply the attractive and inviting rule to yourself and your staff. One children's librarian I know buys her clothes with the children in mind. She seldom has anything drab or dull. When she appears in a bright, gay dress, the youngsters invariably say, "Miss Campbell, you look pretty today." Such comments certainly don't harm the morale of the children's librarian!

I am not going to discuss here the many ways to publicize your service to the children who come to the library, for most of you are already doing a great deal along that line. You have displays to interest them, storyhours, Book Week observances, summer reading projects, and hundreds of other excellent plans. If you run short of ideas, any Book Week or vacation reading number of the WILSON LIBRARY BULLETIN will give you a great many which have been tested and proved successful in other libraries.

But I feel sorry for the boys and girls who don't read, who don't come to your library to lose themselves in the magic of the world of books. They are the hardest job you have; they are deserving of your greatest effort. The easiest way to reach all the children in your community is through the schools. If all the classes come to the library for instruction, you have a great advantage. But just because a child comes with his class does not mean he uses the library, or will do so without the coercion of the school mandate. It behooves you to make the lesson so interesting, the library so fascinating, that the seed of interest will be sown, and the child become a regular user. But if he doesn't? Then your ingenuity and your efforts must increase.

To reach nonusers of the library as individuals is the hardest of all. If their friends, who are library users, will bring them, that is the best possible solution. Children like to do what "everybody else" is doing. Spare no effort to make the library a popular place for "just everybody." If you are having something special, such as a storyhour or talk or film or project, why not have a campaign to

get the children to bring friends who are not regular library users. Give a reward -- a bookmark or button or something -- to each youngster who brings a friend who is "new." But in encouraging those who bring others, do not overlook the visitors. Tell them about the library, give them a special little booklist or something the others do not have, and be sure they feel the friendliness and welcome that awaits them in the library. They might sign a guest book, if they do not take out library cards, which would provide you with their names and addresses, to send them a later reminder and invitation, if they do not become regular visitors. Sunday schools have developed reminders and "we miss you" cards that prove effective. Why not do something of the sort for your library? And speaking of Sunday schools, is there any way in which you could cooperate with them, by lending copies of books they would like to have the students read, or inviting the Sunday school classes to visit the children's room or young people's department? The superintendent and teachers may not know how carefully you select the books for your collection, or the projects you sponsor to develop and further good reading. The same ideas might be adapted to any group of young folks, whether it be a junior garden club or a baseball team. Some groups will be much harder to reach than others, but you will not let that stop you -- for you do have in the library material that is interesting to all these boys and girls, if only they can know about it, and see it for themselves, preferably with "the gang." Children dread being singled out for individual attention, particularly of an educational nature!

The laws of our land require schooling of all boys and girls up to a prescribed age or grade, so the best means of learning who are the nonusers of the library is at the same time our next public, the teachers. It goes without saying that you visit all the schools in your community, and make contacts with the principals and all the teachers -- and of course first of all the librarians, if you have school libraries. Offer your aid in any way possible, and do not hesitate to ask for advice and assistance in return. Take it for granted that you will have close and enthusiastic cooperation, and be sure to lend yours to the schools. They need your help in providing books for the students, teaching the use of the library, furnishing supplementary material for their lessons, to say nothing of having a place they can send pupils after school hours! Classrooms are the best places of all for distribution of library lists. And you need from the schools lists of pupils, so that you can make sure all of them are at least acquainted with the library and its treasures. Anything you can do to increase the friendliness between the public and school libraries will be well worth the effort. Have you tried having a library tea for the teachers? It would be an appropriate time for indoctrinating the faculty with your aims, efforts, and services.

Some teachers will not bother to cooperate with you. Be especially cordial to them. Ask their advice, if it is practical to do so. Be sure they know what the library is doing. Invite them to the library, again and again. Never give up!

Parents come next on our list of publics. I need not tell you how important parents are to your fullest service. You are all familiar with the mother who refuses to allow her child to borrow any more books because he kept the last ones out too long. Naturally the child must be encouraged to obey his parents -- but in such circumstances you can always try to talk the problem over with the mother. Children can be helped to take on the responsibility of overdue books by marking a calendar, or in some way making a special point of the day to return his books. Surely most parents would allow a trial of some such plan, especially if the librarian explains how much her boy needs the library and its books. There will be other problems, of course, such as damaged and lost volumes for which parents are reluctant to pay. Do you have a way for pupils to "work out" their fines in cases of emergency? However, the important point is not what you do in any specific instance, but the impression you make on the parents. Try to be sure that every occasion of contact between the librarian and the parents increases the friendliness and the understanding of what the library is doing for the boys and girls. If you have a special club or project, invite the parents to visit at some time during its progress. Have a "Parents' Day" occasionally, with special exhibits and programs emphasizing the work of the children's or young people's department. If some children present particular problems, in the department on reading, enlist their parents' aid, "to help Johnny get along better or faster with his reading." Have special booklists or leaflets once in a while for the children to take to their parents.

Much harder to reach are the parents of children who do not use the library regularly. They can be reached from time to time through the schools, if attractive announcements or notices from the library are distributed to all the pupils to take home, and probably the adult department of your library will want to use this opportunity to get in a good word for the library on behalf of the adults themselves.

Our last public is EVERYBODY ELSE IN YOUR TOWN. You may think that if you have informed your own library staff, the children, the parents, and the teachers, you have a full house, and more than you can handle. But there are folks in your community who do not have children in their families, and so do not have any very definite means of knowing what you are doing for the younger generation. Remember, they pay taxes, too. It is up to you to see that they realize the library's constructive, educational, and cultural functions for children, and how it is discharging them, as well as the fact that both pleasure and profit are available for them in the public library. The amount of help given

to students is interesting to many adults who do not have children of their own, but are concerned with school taxes. The antidote of the library for juvenile delinquency is also vital to most residents. Public-spirited citizens like to know what is being done with their money. And practically everybody is interested in children.

The adults who are library users themselves are easier to reach than those who are complete strangers to the library as a whole. Displays featuring some children's books or projects could be set up in the adult department. One library, which has a shelf for the books added each week, includes also some new children's books. It is encouraging to see how fast these children's books are taken by adults. As it brings them into the children's room for charging the books, the children's librarian has every opportunity for friendly contact.

For adults who do not come to the library, you must resort to other means. The newspapers are an excellent channel for telling your story. So is the radio. But don't forget the organizations in town. Surely in every club will be some who are not library users. Invite the club to meet at the library, or if space does not permit, invite the club to visit or inspect the building and hear about its contribution to the community. True, these are means which should be employed on behalf of the library as a whole, but do not let the children's or young people's department be overlooked in the process. Your work is an important part of the whole, and the ultimate good of the future citizens of the community has an appeal that should not be overlooked. That brings us to a consideration of the need for a continuous, active, and persistent publicity program. Librarians, being rather more than busy, are nevertheless indomitable about undertaking necessary new projects, and by hook or crook getting them done, in addition to the regular work of the job. If you decide to do some publicity, it will be done, and then you will turn your attention to other pressing duties. But you see -- that is not the kind of publicity that is needed. Publicity done once -- or several times, for that matter -- and then dropped, loses the greatest part of its effectiveness, which comes only with repeated, continuing practice. Just as an article in yesterday's newspaper is soon forgotten -- if read in the first place -- so publicity that is not continued quickly loses much of its force. Just as you circulate books some three hundred days a year, so your publicity must be constant. By "constant" we do not mean the same thing over and over, but the library must be constantly kept before its many publics.

Setting up a publicity program is the key to lightening your labor, publicity-wise, and making sure the publicity you need is accomplished. How can you do this within the present limitations of your staff and schedules? Frankly, publicity does take time. But

if you have a planned program, you will accomplish a great deal more in the same length of time than if you were doing only occasional publicity projects. Probably you, too, have had the experience of starting a publicity project "from scratch." There are so many things to think about! Lists must be prepared, ideas must be discussed, people must be seen, and always there is far too little time. In fact, the sense of hurry is the most disconcerting of all, with evenings and free time given over to meeting deadlines. With a good publicity program, this is seldom necessary. You have your projects tentatively outlined for a whole year, and can be thinking them over, even working on them in those "odd moments," so that the preliminary work can be truly preliminary, and unhurried. You have no idea how much difference this makes in one's disposition! And I wouldn't be at all surprised if the publicity weren't better, too!

The way to set up a publicity program is to work out a year's calendar, noting what special projects are definite and any that are tentative, indicating holidays or events that should be or might be observed, dates reports must be ready, the time special lists or articles should be completed, etc. It is easy then to work out a schedule, way in advance, as to the ideal time for doing each item. This obviates any crisis, such as noticing that, good gracious, next week is Book Week and what on earth are we going to do about it anyhow? It doesn't take so long to do publicity in advance, and everything else in your library will run more smoothly. Also, the publicity will be more effective. Rather than go into further details here about the actual setting up and planning of a publicity program, I would like to refer you to PUBLICITY PRIMER, which outlines my experience in setting up just such a program in a public library.

PUBLICITY PRIMER also has by far its longest chapter devoted to getting your material into print, so I will not here go into the details of typing and submitting your stories to the local editors. But I would like to remind you that you are not the editor of your local newspaper any more than the editor is the librarian. Sometimes librarians forget this, and try to tell the editor when and where to use the library articles. Yet the same librarians would be most resentful if the editors -- or anyone else in the community, for that matter -- told them what books to put in the library. The newspaper is the editor's job, the library is yours. Your service is based on your beliefs about the reading needs of your community, just as the editor's product is based on his beliefs of what his readers want. If he doesn't think they want to read about the library, who are you to say differently? The editor is probably right; the community probably doesn't care in the slightest whether or not it reads about the library. For that matter, if an article appears, that is no guarantee that it is read. So your job, if you want your article in the paper and read, is to make your news so interesting that the editor couldn't possible hesitate to pass it along

to his readers, and they just couldn't help reading it. While it is true that most library work is not thrilling and exciting in the headline sense, still it can be told in exceedingly interesting fashion if you think of it from the angle of the public instead of your staff. You need lots of ingenuity and imagination -- not in the information but in its presentation. And while you are about it, drop out all the library terms. The public really doesn't know -- or care to learn -- what we mean by "accession," "discards," "circulation," etc. If you doubt that these words are misunderstood, ask some nonlibrary-minded persons, and see for yourself. When you mean "books lent for home reading," why not say so? Newspaper articles must be in the reader's vocabulary, not the writer's, and in the reader's interest, too.

When you come to write an article for the newspaper, remember that newspaper writing is different from all other kinds because it gives all the facts, in the briefest possible form, in the first paragraph. The reason is that, if space is at a premium and the editor must cut something, he can snip off a paragraph or two or three from the end of any article, and the main part of the story will still be there. Notice in the newspapers you read, that it is only necessary to read part of the articles to get a pretty good idea of the news; if you are particularly interested, you can get additional details by reading further, but they will be only details. All of the "plot" and "cast of characters" are at the very beginning. Sometimes people have tried to "fool" the editor into using a long article by putting the real news or climax at the end. If the editor is short of space, one of two things will probably happen: either he will cut in his usual fashion, leaving your story without its main point, or - more likely - the piece will go right into the wastebasket. Don't blame this on the editor. He's the boss of the newspaper. If you want him to use your material, give him what he wants.

Children's and young people's departments have a great advantage over the rest of the library because there are so many possibilities for pictures. An interesting picture is not complicated by any professional jargon, or the sequence of the article. And as the Chinese say, one picture is worth a thousand words. Never hesitate to go to any lengths to help an editor get the picture he wants. And try to have plenty of ideas ready to suggest at times when he doesn't realize he wants a library picture!

Often you can get the editor to assign a reporter to the library. If so, your responsibility is to have some good ideas for articles always on hand. You can do a great deal to inform the community about your conception of the value of your work with a thought-provoking piece on, say, the comics, and the books the library offers which are both interesting and attractive.

But not everything has to be profound or particularly significant. An item from a book on your shelves might provide a tiny box or filler which would be readable and informative, as well as good publicity for the library. Is today the birthday of somebody famous? Do you have books about him in the library? How did Groundhog Day begin? How far is it to the moon? How fast does light travel? If you plant strawberries this week, will they bear fruit this season? How is a slipknot made? These are just ideas at random, any one of which might make a usuable note for a newspaper or magazine. You can turn up dozens and dozens at random. Why not jot them down, and have them ready for your publicity program?

The same ideas are also useful for exhibits and special displays. No theme is too remote as a starting point, and the tangents which lead from it can be fascinating. An exhibit for the end of school, for instance, might have books on going places -- which takes in the whole or your travel section -- and doing things -- which includes everything from camping to kites, as well as rainy day activities and recipes for sandwiches the children can make for themselves. Or you can have a dozen different exhibits on travel alone.

Some libraries invite student assistance in setting up exhibits, others have staff members take turns. One college allows the clubs in the school to be responsible for an exhibit for a specified week or month, and the members make the plans and set up the exhibit after it has been approved by the librarian. These displays are sometimes less professional than those put up by the staff, but they more than make up in increased interest in the library whatever they may lack in execution. Here again I would like to recommend both PUBLICITY PRIMER and the WILSON LIBRARY BULLETIN. The BULLETIN has a page of displays every month, most of which are quite simple to carry out, as well as being effective.

Don't spend much time on details, such as posters. If you need a poster, you will probably find it considerably cheaper to pay a local artist or sign painter than to take the time necessary to do a far inferior job yourself, which is certainly inefficient use -- if not actually misuse -- of the city's funds. If you actually make your own posters at present, just save that time and put it to far better use in planning an efficient publicity program!

In working out displays, use plenty of imagination as well as all the new ideas you can find. Look at the department stores and drugstore windows. Sometimes they even have parts of displays which you can borrow after their use is over. Prepared letters, of composition or cardboard, are far more effective than any you can draw, and while they do require an outlay in the beginning, they can be used over and over so long that they eventually cost practically nothing, as compared

with your time if you were to draw them. You will find, too, that a somewhat crude exhibit can be even more effective than an intricately detailed one. A piece of paper, torn irregularly out of a bright sheet, can make a striking background for some ready-to-put-up letters. Add books to taste, and your display can literally be a matter of but a few minutes. Always remember that your job is to get books read, not to make fancy exhibits. Every moment you can save from doing these clerical tasks means more time you can give the boys and girls who need your help.

In all these various means of publicity -- with all your publics -- never worry about repeating your ammunition too often. Direct mail experts have found that even once a month is definitely not too frequently to put a message before your public. And you will invariably find, they tell us, that after sending out your message half a dozen times, some of the recipients will ask you why you never told them about it before! I am glad that they have found this to be true of all audiences without exception. Otherwise, I should certainly have hesitated to bring these suggestions to this group, for I am sure most of you are already familiar with what I have had to say. But since repetition is so highly advocated, I say them again, hoping you will find among these miscellaneous ideas something to take back with you, to help make your libraries even more effective than before.

VIII. STORY TELLING AND BIBLIOGRAPHY

PRESENTED BY

Julia Williamson

There are two stories and two books that every would-be storyteller should know.

The stories are, THE DREAM OF CALLINAN by F.M. Reyher (Forum Magazine, October 1913) and THE TALE OF THE TALES in YES AND NO STORIES by George and Helen Papashvily. Callinan was an Irish poet who walked the roads of the world with three things he loved the best in his heart; his love of wandering, his joy of many people listeing to him, and his hope of heaven. While George Papashvily as a boy learned that if he wished to listen to the stories that the men of his Georgian village told at the nightly campfire he must also be ready to take part and tell a tale. These two stories carefully pondered and taken to heart give better training than many lectures on storytelling. For storytelling is a folk art, a living art that can only be learned by telling stories and listening to others tell them. The men and women who brought the folk arts of dance and song and story down through the ages, often could not read or write but they had imagination, a sense of humor, appreciation of human nature, and a relish for the beauty of words. We who try to tell stories should be proud that we are successors of a long line of storytellers in every part of the world; descendants of David, Homer, Brondel, Uncle Remus; of bards and minstrels and troubadours, the seanarchies of Eire, and the Chantey men on Yankee Clippers. We should be proud of the great gift intrusted to us and see that our choice of stories is worthy of those men who wandered from land to land, without a penny in their pockets, but who had a real sense of security, because they were welcome everywhere in cottage and castle, hovel and palace, sure of food and a night's lodging because of the tales they had to tell.

The two books which every storyteller should own and "read, mar mark, learn, and inwardly digest" are Marie Shedlock's ART OF STORYTELLING and Ruth Sawyer's WAY OF THE STORYTELLER. Storytelling may be divided into three parts:

Selecting the Story

Studying the Story and

Telling the Story

And the first of these is the all important one. We must know the story, visualizing it, going over it again and again in our minds and hearts, we must tell it simply and sincerely; but unless we have a story with a universal appeal, literary value, suited to the age and general knowledge of the listener, we will not hold the attention of a group of lively boys and girls.

Ruth Sawyer puts these three phases of storytelling more inspirationally as:

The gift of selection

The building of background and

Creative imagination

Again the emphasis is on the story not the storyteller. It is the tale itself that is all important. But the storyteller must be full of the story, she must see and feel it, live with it, make it truly her own. The beginner in storytelling should hear as many stories as possible, the great stories of the world have come down through the ages by word of mouth. The picture galleries of the world are full of beautiful paintings labeled "the School of" -- Raphael, Rembrandt, Velasquez and others, some of these pictures seem as good as the masters, but they are in his style, inspired by him, it is not until the pupil develops an original style of his own that he also becomes great. So storytellers may be of the school of Marie Shedlock, Ruth Sawyer, Mary Gould Davis, Mrs. Thorne-Thomson, or a score of others, but until they build a background of experience and a creative imagination of their own they are not really storytellers. It is difficult to tell stories from books, it takes more work and more imagination, it means reading many versions and translations and choosing the best. Those who attempt the great stories of the Bible, the Iliad, the Odyssey and Shakespeare, should read them in their entirety not in retold versions, each storyteller should make her own adaptations. It is sometimes hard to lift a story from the printed page and make it live again, but it can be done, most of us have to do it.

Years ago in Philadelphia an old Italian had a marionette theatre, every night a group of his countrymen, many of them the "white wings" who cleaned the city streets, crowded into his little theatre and laughed and cried over the great legends of Charlemagne and his knight, and other heroes of far off days. When asked how he prepared his dramas, cycles which sometimes lasted for a hundred nights, he hesitated for his English was limited, and then said slowly: "In the morning I read my story and get it in my heart; in the afternoon as I mend and dress my puppets, I go over it in my heart; in the evening, I speak it from my heart."

Whether we tell the stories in our own words, as we should at first, using stories that have many versions; or in the words of the author because they are an integral part of the story; we must never get the words by rote. We must take them into our hearts, only if we love them and have them in our hearts, can we speak from our hearts and share with others young and old, something fine and beautiful.

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Miss Julia Williamson
Children's Librarian
City Institute Branch
Free Library
Philadelphia, Pennsylvania

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IX. SOME NOTES ON WRITING FOR CHILDREN

PRESENTED BY

Anna Rose Wright

As you know, I do not write out my speeches beforehand, and now, long afterwards, I find it very difficult to put those spoken and half forgotten words on paper. I am afraid that they will fall pretty flat now, but, as near as I can remember, I said something like this:

Being asked to give "a new point on children's books" to a group of "children's librarians" I was indeed at a loss for what could I tell you librarians about books that you did not already know? It seemed to me that you might far better tell me about juvenile books than for me to attempt to tell you! Of course I do write books for children and I would be grateful for any tips you could give me. I feel sure that you could tell me what to write because you are close to so many children as they show daily their preferences for various books. Plainly you people, - the "Children's Librarians" are the ones to write books for children because you know better than anyone else what children like best in stories. Who is better fitted to write for children? Of course when you sit down to write you need to know certain rules and basic principles and these I now give you from my writing experience to help you go ahead and write juvenile books of your own from this time on!

When I started to write I began at home and watched children to see what it was that they wanted in a book. I pass on to you what I found out.

Early in the game, I noticed small Barbara who curled up on a sofa with a picture book in her hands, turning its pages and talking to herself. "Let me see now" she murmured, looking carefully at the first picture. "What am I doing today? Oh yes, I see, I'm getting up and getting dressed, and now I am putting on my shoe and (turning the page) here I am going downstairs!"

So completely did she identify herself with the child in the book that she thought she really was that child! Such identification of young reader with a book character is the usual youthful reaction to a story book. We have called it "Doing a Barbara" ever since. I have two little book-loving nephews who pretend to be characters in books they are reading. When called to supper one night, the younger boy slid into his seat, laying his bow and arrow beside his chair and remarking. "Robin Hood is here but I see that King Arthur is a little late!"

King Arthur shifted his interest some weeks later when he read another book and went about wearing a large paper bag on his head with two big round holes cut out to peer through. He wore this all one Saturday from breakfast to suppertime under the happy impression that he was a deep sea diver with a helmet on his head.

This characteristic of children, - their dramatizing in play, the books they read, is so marked that it is plain that in writing for them, we must furnish the kind of hero with whom they can profitably enjoy

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"Your blood is [illegible] [illegible] is a little [illegible]"

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This d[illegible] [illegible] of children [illegible] [illegible]ting in
books they read, is [illegible] marked [illegible] writing [illegible]
we must have? The kind of [illegible] [illegible] profits [illegible] enjoy

identifying themselves. I suppose this must be Rule One for writer so put that down in your notebook.

Everybody in the world knows that the universal appeal to childhood is fun and the wheel of any story for children must certainly spin on the axle of FUN. So if identification of reader with hero is Rule One surely Rule Two is that the main subject of your book must be some kind of fun. The first function of storytelling is ENTERTAINMENT and this must never, never be forgotten. One trouble with many "worth while" books for children is that they are written to inform young readers of "things they ought to know" but they fall short in entertainment and so are not always read all the way through. A good story is interesting and entertaining and it is not Propaganda. To be sure, propaganda may be its real theme but this message is only conveyed to the reader if the story itself is interesting enough to make the propaganda seem really exciting and important. Dickens and Hugo certainly used the novel form to drive home appeals for serious social reforms but they succeeded not because of the importance of their themes but because their reader could stop reading and identify himself sympathetically with the suffering heroes.

This is not to say that children do not want plenty of straight information. They do, and how much they want it was made clear to me by a very small child who was waiting with us at an airfield to meet friends on an incoming plane. This tiny girl gazed up at the plane in the sky and said earnestly, "I don't know how to land an airplane, do you? Oh, I wish I did!"

Lois Lenski's "Little Airplane Pilot" very neatly answers this and other such questions by its simplified and satisfying pictures and remarks on how to fly an airplane told in such a straight forward and matter-of-fact way that flying seems the easiest and most natural thing to do.

Virginia Lee Burton's "Mike the Steamshovel" has a most soul satisfying diagram showing eager small boys how a steam shovel works and I can testify that the embryo engineer willl pore solemnly over this and then go forth as side walk supervisor of a busy steam shovel, and watch it intelligently and with extra joy, on having been fortified with this picture book's information. This is the kind of information that they want to have told in a way to heighten their interest, so here you have another requirement for books for the young. Arthur Ransome's "Pigeon Post" made homing pigeons seem so fascinating to my children that at one time we were absolutely over-run with pigeons because the children in that book had not only raised them but given us much information on sending and receiving messages by birds. A diagram of an alarm set off by returning messenger birds was faithfully copied and a pigeon loft device hooked up with a bell in our kitchen because "that was what they did in the book." I was then face to face with the principle of "Reader Intentification" and "Desirable Information!"

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...ion.''

So much for what you should write. Now, in my dual role as mother and Author, I will divulge what as a mother, I learned first hand, about what NOT to write.

"I DON'T LIKE ANIMALS THAT TALK!" one of my children announced peevishly throwing his book aside. When I said, "why, that's a nice little book, with pretty colored pictures, what's the matter with it" Scowling, he replied, "I ain't going to read about little rabbits buttoned up in blue trousers and talking like people."

Another youthful pronouncement was:- "A book shouldn't begin with conversation because you don't know who's talking or why or where they are or anything. First, I want to know what's what and then they can talk."

Now of course we all know beloved books that contradict this. There is Peter Rabbit of course "in his little blue trousers" and what about JO's famous "Christmas won't be Christmas without presents" opening the immortal Little Women? It just goes to show that once you know the rules you can break them and still succeed. The beginner cook must follow the recipe closely but the real kitchen genius says vaguely, "Oh, I add a little milk, How much? I don't know exactly I just slop in enough to make the right consistency. If I get it too sweet I put in some more flour" I just add flour about as much as feels right in my hand and maybe if I think its too much I shake off a little and perhaps "I add some butter - how much butter? - Oh, I don't know, just SOME."

These are earmarks of the "natural born" cook who has learned and forgotten the rules and the natural born writer does the same sort of thing but we, - while we are learning to write, - must follow the recipe closely. So, at first, don't try a story about talking animals and, don't tell any story in the first person, until you are sure you can write something as good as Robinson Crusoe or Huckleberry Finn.

When you think about writing a story, the first thing you worry about is the PLOT. As a matter of fact, the plot itself is not the most important thing to begin with. Somebody has aptly said "Characters make Your Story" and this is true. You remember Jean Valjean, David Copperfield, Jo, Meg, Beth and Amy and Peter Rabbit themselves as personalities even more than you recall all the things they did. The plot is a framework to hold all their adventures together and to furnish suspense to keep you reading, but the first thing in a story is the hero himself. The plot grows out of his action or thoughts.

In writing for children, characters that help the young reader solve problems, make good books. I shall always be indebted to Brave Mr. Buckingham who taught our family to have loose teeth jerked out without screeching and to endure skinned knees and splinters with the stoic remark: "THAT DIDN'T HURT!"

Such a character has to be real and sincere to succeed in childish affections. Phony and playful imitations merely annoy and draw from readers the tense literary criticism: PHOOEY!

Of course a most important ingredient in our recipe for a child's book is HUMOR. Children love to laugh, but it would be a hard task to tell anybody exactly how to go about it to "be funny".

I would like to put in an appeal here for the "Series Books" even though I realize that a librarian would probably be as shocked to find one on her shelves as a housewife would be to see a cockroach in her kitchen. The Series Books are not to be wholly scorned however. There is an art about writing them so that a child can get the most entertainment out of the least agony in reading effort. This helps build up the conviction that Reading is Fun, and leads to better reading.

An examination of the Series Books shows us clearly some good principles in writing for children. For instance, the action begins at once with no dawdling and suspense is maintained by the rhythm of the hero's struggle. In the first half of the book the villain seems to be winning. After the middle of the book the hero slowly begins to conquer. Little by little he succeeds in creeping up, then of course the villain gives him a push down which leaves both hero and unsophisticated reader in dispair but like Bruce's spider the hero struggles upward again. Note that he struggles and fails 3 times before he wins. The villain wins three times before he loses. Why? That's one of the mysteries of narration: everything goes in threes - three bears, three little pigs, three brothers, three ugly princesses, three wishes, three guesses. The queer thing about it is that 3 gives satisfaction but if you make it 4 it falls flat? Why? I do not know unless we are geared to a fundamental harmony with the principle of a Trinity. At any rate, when you have had it three times thats enough and certainly the secret of good story telling is to stop when you are through and don't be too wordy.

Well, to go back to our series hero or heroine, toward the end of the tale he or she wins gloriously over the wicked villain when suddenly, Surprise, Surprise! The villain turns and beats him! Despair again, but Bruce's spider, undauntedly practices the "try, try again" rule and in the last chapter wins success. This reveals two more principles of writing. There is this "to and fro" dance of the competitors (without real competition or conflict you have no story, remember that!) and suspense lies in which will succeed in this dance, - the To and the Fro. You will find that there is always a surprise reversal that wins. You may be so sophisticated that the final reversal is no surprise to you but at least in a Series Book it must surprise the reader. A Series Book also furnished at least one surprise in every chapter and we see that surprise is a necessary element in holding childish attention. Those are reason why the Series Book is

a good primer for a writer and why it satisfies a child and why I do not think it is a bad thing for children to read them. Not too well written, "phoney" in spots, the child soon grows too sophisticated to enjoy them and thus graduates to something better. You never saw a grown man pouring over a Series Book but you do see them lost in "comics." There is no graduating from a comic into better reading. It acts as dope and so habit forming. No doubt you could hand a child a comic and then perform a major operation on him and the child would never know the difference. Under the anesthetic of Superman out would come an appendix without a quiver from the patient.

Much as we may criticise the affect of comic on child we must admit that they have two ingredients demanded by readers -- ACTION and EXCITEMENT. I have often felt that, good as today's books for children are, so many are written on subjects merely for "good youngsters" that the action and excitement which forms the real backbone of a good story is too often forgotten for wholesome subject matter. This makes the young seek adventure in comics and the chief objection to that is that the passionate identification of reader with story hero may lead a child into emulating unworthy characters.

There, then, are the bare bones of a story skeleton. In other words, if we are going to write a book for children we need the following ingredients: -

1. Something to catch the child's interest in his habit of identification of himself with the Story
2. Fun and Entertainment and constant SURPRISE
3. Good information, clearly told
4. No talking animals
5. No first person narrative
6. No conversation as opening paragraph
7. Characters that live
8. Humor - and children like rather a slap stick variety, nothing too subtle!
9. A sequence of threes is a happy number
10. Don't be too wordy - One thing I learned from Series Books is never to use long sentences. The very longest should not exceed that classic: "Sit down on yonder stump," he said, "I will tell you the story of my-life". That is, 17 words is the longest printed sentence to be inflicted upon the infant eye! To say "how long is a sentence is about like asking "how long is a piece of string" but you see what I mean.
11. Let the plot proceed by conversation as much as possible for, as Alice in Wonderland said, a book without conversation is dull - Remember not to indulge in converstion for mere talks sake but let every word count toward plot progress.
12. Have Action and Excitement!

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Much to we may criticise the effect of ... made on child... about that they have an ... Comic Book ... defended by ... [illegible] ... [illegible]. I do not think that ... read as today's books for child... so may ... written in such ... for "good ... reasons" that ... [illegible] ... which ... the ... book ... good story is [illegible] ... wholesome subject matter. Little [illegible] ... in comics and the child's objection to them is ... [illegible] ... [illegible] ... [illegible] ...

... [illegible] ... the ... [illegible] ... [illegible] ... [illegible]

There's a even dozen of suggestions. Of course there are many more that could be LISTED but this will do for a starter. Now write your book and I'm sure you'll succeed. Lots of other people have -- why not you?

There is only one hitch in this little matter of writing a book: the problem of where to write without being constantly interrupted! I believe I told you I found an answer to this when I once found refuge for literary effort in the Ladies' Rest Room of the Grant Central Railroad Station. I still think this is a sure haven in a troubled world, especially for writers!

I think I also stated that sometimes we need a strong motivation for writing over and above writing either for ART'S sake or the sake of the Children and the STRONGEST motivation perhaps is being in debt and needing some money. My literary output flucutates from time to time as the milk is or is not paid. I write more in the winter than in the summer because I need coal in the winter and in the summer I don't so I venture to loaf more in warm weather. Therefore, if you want to write, I suggest that you first fall in debt! Then you'll be forced to write your way out.

Since I hate to write out speeches this is about all that I can remember of the talk I gave at Trenton.

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